

NICOLAS ISLAND, TREASURE HOUSE OF THE ANCIENTS, PART I: A SUMERIAN GOLD  
STATUETTE FROM EGYPT AT TORONTO: THE MARIENBURG: AN EPIC IN BRICK:  
MUMMY MINING IN PERU

# ART AND ARCHAEOLOGY



A PRE-INCAN MUMMY IN ITS CEREMONIAL ROBES AND GOLDEN  
ORNAMENTS.

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# ART AND ARCHAEOLOGY

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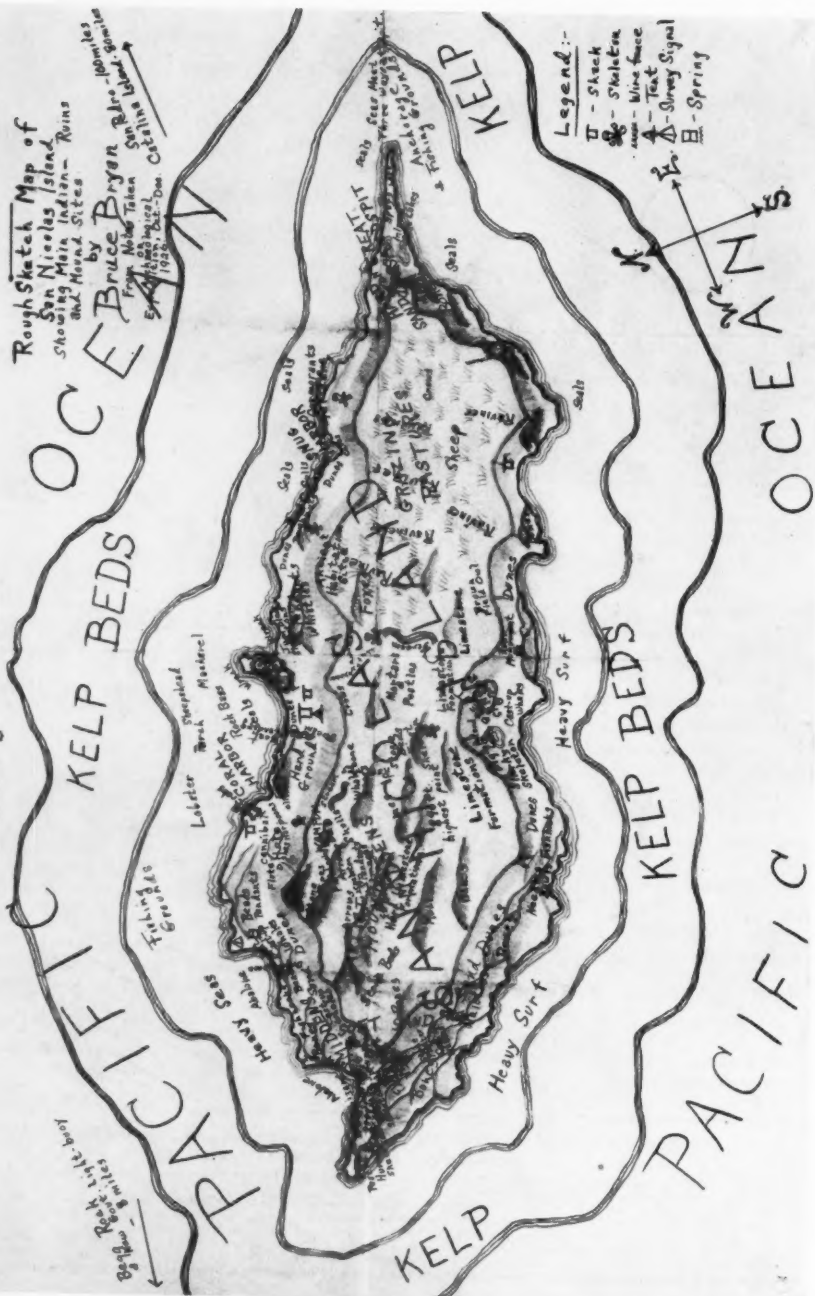
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# STONE AGE PREHISTORIC INDIAN CULTURE

SCALE  
1 inch = approx. 1.3 miles

Rough Sketch Map of  
San Nicolas Island  
Showing Main Indian Ruins  
and Mound Sites  
by Bruce Bryan  
From Notes Taken  
on San Nicolas Island  
1936  
Catalina Island Group





# ART *and* ARCHAEOLOGY

*The Arts Throughout the Ages*

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VOLUME XXIX

APRIL, 1930

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## SAN NICOLAS ISLAND, TREASURE HOUSE OF THE ANCIENTS: PART I

By BRUCE BRYAN

THERE is no first record of San Nicolas Island in reality, because its existence was known in a vague sort of way long before it was ever mentioned in writing. Presumably it was first visited by a half-naked band of Indian warriors, paddling a great hollowed war-canoe through stormy waters to its barren wastes that offered nothing more than the seafood abounding about its shores. Were these Indians fleeing from the tide of the rising Pueblo races, or were they seeking a new home because of dissensions and rivalry in their own cultures on the California coast? Whatever the underlying cause, the fact remains that only a hardy, aggressive race could have built up a permanent abode on the volcanic segment known as the "Passing Isle".

For years it has been customary to associate the name of San Nicolas Island with a sandswept, windtorn, desert spot in the vast Pacific, where a

howling gale is eternally raging and where heavy seas constantly thunder down upon its rocky coast. Fishermen go there occasionally—that type of roving seaman who will go anywhere for gain—since nowhere in the world do better or more enormous quantities of deep sea fish abound. Pirates, smugglers, and rum-runners, too, haunt its vicinity. But rarely do they land, and when near the island they remain a good way off-shore. It is feared through the curious natural phenomena of the elements that seem to have marked it for their own, and through which it has acquired an evil name. Yet as a field for archaeological research it has proven itself a veritable storehouse.

Numerous theories have been advanced from time to time as to the origin of the Indian tribes of California, and especially those of the outlying Channel Islands. Some ethnologists have regarded them as the descendants

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WESTERN SHORELINE, SAN NICOLAS ISLAND, SHOWING THE LONG INDIAN MOUNDS JUTTING INTO THE OCEAN IN BACKGROUND. IT WAS ON THIS MOUND THAT THE "HUNCHBACK" SKELETON WAS FOUND.

of those prehistoric people who once inhabited most of the Southwest now attributed to the Cliff Dwellers and Pueblos. They believe that the later house-building aborigines drove out these people and forced them to move on to California, where some of them took refuge along the coasts, while others ventured out onto the islands and set up a culture of their own. Here they built up commerce with other islands and the mainland, as evidenced by the many relics of their ancient trading found today.

Seemingly supporting this theory is the fact that the California tribes are an older racial type than the Pueblos or Cliff Dwellers. Skulls of both the coast and island Indians reveal distinct dolichocephalic types, whereas those of the more advanced inhabitants of the Southwest are clearly brachycephalic, or roundheaded. Too, the Pueblos indulged in the custom of early applying a cradle-board to the heads of their infants, thereby causing them to grow to maturity with a peculiarly flattened cranium in the occipital. No traces of such artificial deformities have ever been found on either the coast or

islands. But many articles of trade from both areas have often been unearthed, from soapstone images to pottery fragments and burnt shards. If there was ever a meeting point of the two opposing cultures, it probably was in northern Death Valley, where Pueblo shards of the most primitive black-on-white design and earliest coiled-ware are found in typical California Indian shell-mounds.

In 1926 the Los Angeles Museum of History, Science and Art sent an expedition to San Nicolas Island, farthest to sea of the entire Channel Group, where it remained for two months, from October 15th until December 14th. Composed of Charles W. Hatton, of the Museum's Indian Department, Arthur R. Sanger, private collector, and the writer, as field archaeologist for the institution, the expedition returned with one of the largest and most complete collections of prehistoric Indian remains ever assembled on one trip. Among the material brought back and now on exhibition in the Museum are great stone mortars and carved pestles, bone- and shell-ornaments, beads of intricate and delicate carving, war-axes and clubs, abalone-shell fishhooks, and a number of fine examples of small fish images carved out of soapstone and pearl shell. Four complete skeletons were found, together with a heterogeneous collection of human and animal bones.

Several hitherto unestablished facts were proved by this trip, among others the certainty that the ancient

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Indian who dwelt in the most primitive of Stone Age environments on this barren island was possessed of all the physical characteristics, as to mind and body, of the average twentieth century human being! And yet each of the four complete skeletons shows some indication of disease. The most interesting of these is a large one of a native who lived to be an old man, which was discovered to have a disease of the spine that has contorted it entirely out of shape, evidencing that this particular creature must have been a hopeless cripple in his lifetime, in fact, a badly distorted hunchback.

No organized expedition had visited San Nicolas for the purpose of scientific research for years, although in the past a number of well-known museums had made lesser investigations, among them the Smithsonian Institution and the Southwest Museum. Dr. William A. Bryan, director of the Los Angeles

Museum, had long been contemplating a trip to one or another of the Channel Islands for the purpose of learning more of the habits and life of the islanders from what is left of their culture. San Nicolas was finally settled upon as being the most fertile field in that it is the most remote and least known. The remains on the nearer islands have been pretty well cleaned up, but inasmuch as it is situated over a hundred miles offshore and is constantly swept by tempestuous gales which drive great sheets of stinging sand before them, San Nicolas presents another aspect of the case.

Completely encircled by dense beds of kelp through which small boats must thread a precarious path, it is a desert place where nothing grows except a few straggling weed-clumps and cactus-beds and perhaps four inches of buckthorn grass on small stretches of the uplands. (The sand is forever being



THE FIRST SKELETON OF THE EXPEDITION, FOUND BY A. R. SANGER. NOTE CROUCHED POSITION AND STONE ACCOUTERMENTS BURIED WITH THE BODY.

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shifted in great dunes from place to place, uncovering one graveyard for the purpose of concealing another beneath tons of billowing grains. Enormous quantities of it are blown into the ocean and it is a fact that on one of the days toward the close of the expedition's stay there, the combined forces of wind and rain had caused the north shore to present a muddled belt of water extending out through the breakers for half a mile. It is for this reason, since the island is gradually being blown into the sea, that it is often referred to as the "Passing Isle".

Much prominence has been attached to it from time to time, however, through newspaper and magazine accounts of the celebrated "Lost Woman" who was once marooned there for a number of years. Just where truth begins and fiction ends in these stories is difficult to determine, but it is certain that there was such a creature, and it is to this fact that archaeology owes a great debt. Through her it can form a fairly accurate conception of what the ancient islander resembled, since this woman was removed from the place after having lived there alone for an indefinite period. As to the term of her isolation, accounts again vary. Some put it at twelve years, some at eighteen, and most at twenty.

Briefly, according to Holder's "Channel Islands of California", one of the few incomplete and out-of-date authorities of the subject, the history of the "Lost Woman" is this: For some time the ancient islanders had been decimated by the raids of warlike tribes on the islands about them, and possibly by tribes from the mainland, although the Indians of the coast are not generally considered to have been as aggressive as those of the isles. The Nicoleños also suffered periodic at-

tacks at the hands of the Russians, who made marauding trips down from the Aleutian Islands in search of otter, seal, and sea elephant, and who not only preferred other people's game but were not at all averse to including in it the hapless natives. The men were killed and the women carried off.

In 1830, however, undoubtedly urged by the Spanish mission fathers, the Mexican government, then holding California, sent a boat under the command of a certain Captain Sparks, an



IT WAS HERE THAT THE HEAVIEST SURF BOOMED IN.  
SAN NICOLAS ISLAND, WESTERN SHORE.

otter hunter, to remove the few remaining Indians from San Nicolas to the mainland. There, it was thought, they could be afforded better protection and incidentally be converted to the ways of God. This boat, the *Better Than Nothing*, rounded up and started back with the few aborigines who were found on the island. But suddenly one of them, a woman, cried out that she had left her baby in the rush. Owing to the conditions of wind and tide so well known, the boat could not turn about and put back to shore. So the woman jumped overboard and swam in.



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The *Better Than Nothing* left her there, and that was the last that was seen of her for a fifth of a century. Years afterward, Captain Nidever, a Santa Barbaran, at the request of the Mission of Santa Barbara, made a

time he gave chase and caught her, persuading her that he did not intend to harm her.

Although Indians were brought from all over the surrounding country, none could understand a word of her language. The question, therefore, naturally arises: How did Captain Sparks of the *Better Than Nothing*, know that she jumped overboard to go back after her child? No child was found with her, and certainly none was brought with her to the mainland. A few of her words, though their meaning was not recognizable, were said to be of Shoshonean origin. Her birdskin dress and various other accouterments were sent to the Vatican museum in Rome by the mission fathers. Nidever himself cared for the woman, but she died within six weeks, the belief being that the new food she was obliged to eat did not agree with her. She had been found living in a hut made of whale-bone and ribs with a brush fence erected about it to break the wind, and a covering of seal skins.

Leaving from the California Yacht Club at Wilmington in a fifty-foot cabin cruiser, powered with a Diesel engine, the Los Angeles Museum expedition's first glimpse of San Nicolas, at seven o'clock the next morning, was one of a great gray and brown mountain looming out of the sea against a rising sun, and encircled at the top by floating mist wraiths. Although the trip over in the rather small "Idle Hour" was fairly rough, in the early morning the ocean was calm enough to land provisions and equipment.

It is at this time that the seas that rush against the island are supposed to be calmest, and the first morning was spent in unloading. Among the stores was Mr. Sanger's seven-tube radio, including a number of heavy batteries.



FIRST SKELETON FOUND COMPLETE. NOTE STONE AXE AND "DOUGHNUTS" TOGETHER WITH SHELL DISH. THE WHITE SPOTS ON THE SKULL AND PELVIS BONES ARE PARTS THAT PROTRUDED ABOVE GROUND.

special trip to the island in search of the woman, whom evidently some chance fisherman had caught sight of wandering about the shore. After three trips, Nidever did find and bring her back. She had attempted to hide from him and twice had succeeded, but the last



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After being rowed ashore, all these had to be carried up a sixty- or seventy-foot bluff. Quarters were taken up at the shack of the single inhabitant of the isle, old Captain Nelson, whose unique position was a combination of caretaker of the island and shepherd to the 2,500 head of half-wild sheep that roam

soft on the shell-mounds, or kitchen-middens, and it was not too much trouble for one man to move several tons a day. But after having dug down often to a depth of five or six feet, next morning the site would be found filled level again through the action of the wind.



VIEW OF SMALL INDIAN MOUND IN BACKGROUND ON SAN NICOLAS ISLAND. NOTE QUEER LIMESTONE FORMATIONS IN THE FOREGROUND, CAUSED BY THE CUTTING AND GRINDING ACTION OF AGES OF WINDBLOWN SAND GRAINS.

its expanse. With the aid of a wooden sled attached to his decrepit mare, "Mary", the last of the Museum's stores were brought up and safely established at the camp.

The first few days were spent in exploring the island and locating various sites in which to dig. Unlike most excavations, the order of approach here was different, since there were no strata by which to go. The method of procedure was sometimes to work together, and more often to work a place alone, thereby having three separate research jobs going at one time. The sand was

The west end of the island, which juts out into a small point, or spit, is literally one vast kitchen-midden composed of hundreds of shell-heaps. The south shore, however, was practically barren. Moreover, this side is washed by the heaviest seas, and doubtless the Indians early decided that here was an unprofitable place in which to live. The east shore juts into a long spit of sand almost a mile long, but it has the fewest mounds of all, though here there are many indications of a much older habitation.

Except for approximately one hun-

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CAPTAIN NELSON'S SHACK—THE CAMP OF THE LOS ANGELES MUSEUM EXPEDITION.

dred and fifty yards of encircling shoreline the entire island is in reality a plateau, some eight hundred feet in height, and remarkably flat on top for miles about. On the eastern half of this table is found the scant vegetation that exists here, the western part being little more than sandy waste with curious stretches of lime-formations much resembling small stalagmites and stalactites. A number of evidences of Indian dwelling places were found on the highlands, those above the west end seeming much older than the others as evidenced by the hard nature of the soil and the scarcity of remains. But at times a great sand mound rises up, covered in the sun with a glittering shell-heap, where here and there a bone-needle, an awl, some fishhooks, exquisitely carved, or the top of a skull might be discovered exposed to the air.

Arriving at the ages of the various relics found is a difficult question and can only be done approximately. No trace of Spanish remains of the era of the *conquistadores* was uncovered, nor is there any record of one ever having put foot on the shores of San Nicolas, though they visited every other island of the Channel Group. Legend persists that Cabrillo, the intrepid leader

of the Spaniard geographers who first sailed through these waters, is buried in a lead coffin somewhere on Santa Rosa Island, a distance of over fifty miles away. Sanger has been looking for this grave for over twenty years, but so far has found not the slightest clue.

It is certain that all of the objects encountered on San Nicolas are at least one hundred years old, since the last natives were removed in 1830, with the exception of the so-called "Lost Woman", who was taken off in 1850 and who could not have left many relics by herself. Nevertheless, the nature of the soil goes a long way in aiding the archaeologist to determine the approximate period at which a particularly hard formation of sandstone, which must be hacked into with the aid of a pick and which yields up a skeleton or parts of one, was soft, loose sand as on the mounds. Again it is a matter of osteology to arrive at the age of a handful of human teeth found in a somewhat similar formation, and which are so decayed that holes are worn through the hard, bright enamel. In each case, similar finds were removed from each other by a distance of five miles in a straight line.

Near a sample of such teeth as these, Mr. Hatton unearthed the body of what



TYPICAL SKELETON BED EXCAVATED ON SAN NICOLAS ISLAND.

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must once have been a great chief. It was situated in a grave on the west end, buried in the conventional flexed posture, and had to be cut out of sandstone of rocklike tenacity. Between the hands of this skeleton, which lay on its face, was a large white spear-head. The rest of the day was spent in carefully sifting out of the sand hundreds of small, square abalone-shell beads and the larger pendants, from the quantity of which he must have had a coat sewn. Curiously, three other skeletons lay close to this one, all in a direct line, the head of each pointed toward the west. Only two skulls were brought in, however, including the first and that of a woman who had been interred with only a necklace of large reddish beads.

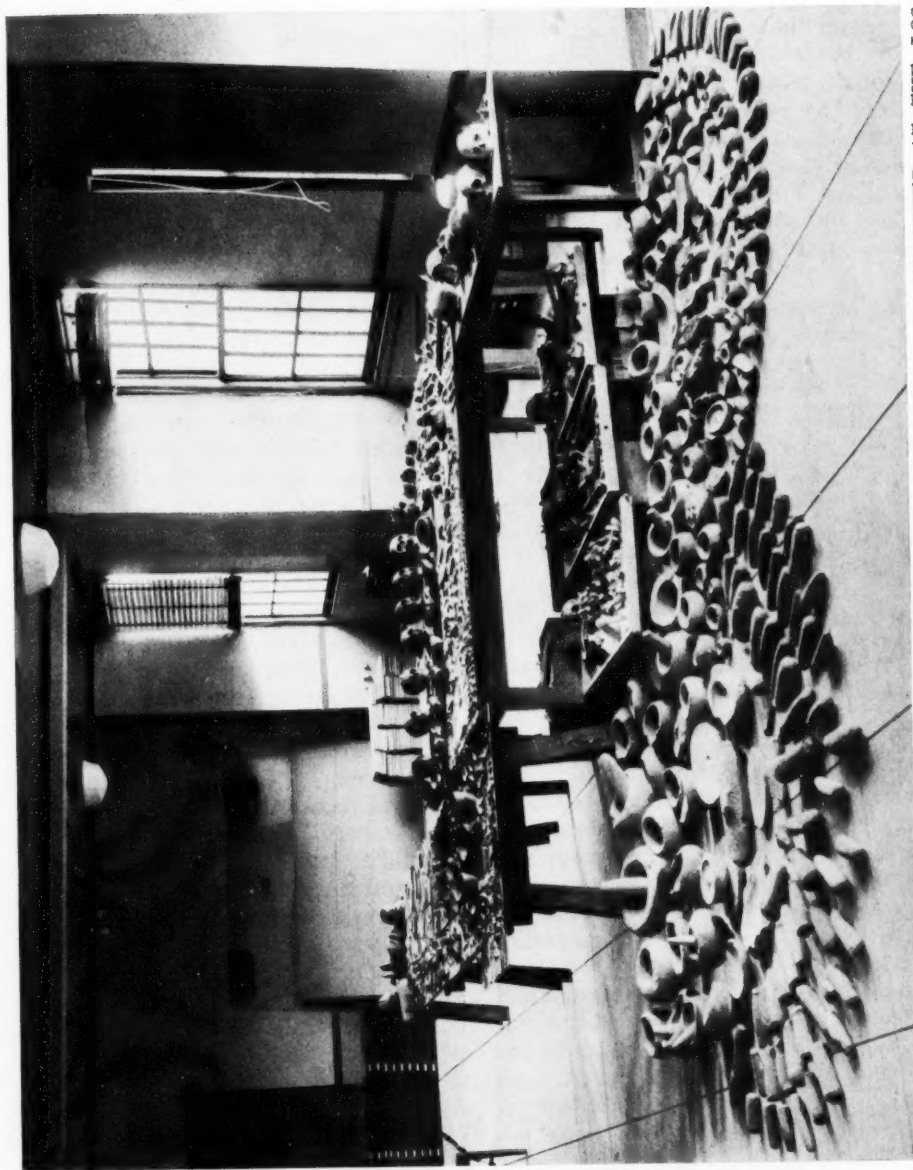
Merely skimming the tops of those mounds that appeared to be less productive than others brought to light an almost unbelievable quantity of material. Likewise the amount of castaway shells and bones gleaming on the surface was enormous. By crossing one of these great middens on hands and knees and using the eyes even casually many little shell fishhooks, bone-awls, harpoons, needles and the like were picked up. Sometimes on top of the mounds and sometimes on the sides were found bowls of stone and soapstone. Often these were revealed by a faint showing of the rim, to which they were buried in the sand. The larger mortars had to be dragged for miles on crude wooden sleds over the sands.

Great numbers of the relics found, especially the stoneware, were smashed most completely and thoroughly. This work of demolition was undoubtedly done by the Indians themselves, and in a most businesslike manner. That queer part of the religious belief of the ancient American Indians, which is often encountered among other aborigi-

nal tribes in various parts of the world, may account for this wholesale destruction of personal utensils and household ware. It was thought by the old Indians that any implement a man manufactured was like himself possessed of a soul, or spirit. Therefore, when he died his bowls and other artifacts were broken and buried with him, or close to him. In this way were they "killed", so that their spirits might serve him in the next world!

Several different methods of effecting this breaking seem to have been practiced on San Nicolas. For instance, many of the bowls on the plateau were discovered with the bottoms alone smashed out. On the mounds toward the west end they were literally broken into the smallest of fragments. Others merely had a hole chopped into them. And in order to save themselves the labor of making new ones, later Indians utilized these last by plugging up the holes with asphaltum, a tarry substance washed up on the rocks by the sea. One of the mortars brought in by the expedition shows a serrated line of chips around its rim, indicating the method by which they were sometimes demolished in a professional way.

At times a series of fragments were unearthed that would fit together perfectly to form a complete bowl. These were gathered up, the fragments numbered, and brought back for restoration at the Museum. But the old inhabitants of San Nicolas apparently foresaw that something like this would happen even to their broken utensils. Craftily they worked out a plan to prevent it. The archaeologist might find a broken mortar of ten pieces, nine of which went into place perfectly. The tenth would be a fragment of another bowl! And the missing piece was never found, which leads one to think



THE COMPLETE COLLECTION, WITH THE EXCEPTION OF ONE SKELETON, AS UNPACKED AT THE LOS ANGELES MUSEUM. ONE OF THE LARGEST COLLECTIONS EVER BROUGHT IN BY ONE EXPEDITION.

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that it was probably either ground into dust or thrown into the ocean.

For the first week or longer, everything come upon by the expedition had either been found before by some previous explorer or else was hopelessly scattered by action of the stinging sand and wind. Experience quickly demonstrated the futility of digging haphazardly. To turn up anything at all, surface indications must first be revealed. Otherwise one might dig on



TWO GRAVES ON SAN NICOLAS ISLAND, AND SCREEN WITH WHICH WE SIFTED FOR SMALLER ARTICLES AND FINGER AND TOE BONES. THIS PLATEAU WAS VERY HOT AT MIDDAY.

forever. In addition, it was decided that it would be wise to construct several large screens to sift every inch of sand about a burial. This was a precaution taken to save a skeleton down to the minutest beads and the smaller finger and toe bones.

The first complete and untouched grave was found on the west central plateau by Mr. Sanger, through the fact that the top of a bleached skull

protruded above the sand. When dug out and developed the skeleton was found to be lying half on its side in a flexed position. The head was quite upright, having slipped with the shifting of the earth. The skeleton was that of a young man with a very Mongolian cast of skull. A curious ossification had joined the pelvis together in one piece so that it resembled nothing so much as a saddle. Buried with it were a stone-axe, two throwing-stones shaped like doughnuts, and a dish made of abalone-shell with the perforations plugged with the usual asphaltum.

In an old bulletin reporting a former trip by the Smithsonian Institution to this island in the last century, it was stated that most of the bodies were buried facing eastward. Contrary to this, those found by the Los Angeles Museum expedition showed no indication of orientation according to some ritual. It was also found that the average depth of the graves was about eighteen inches, although this seemingly shallow interment may have been due to the moving of the sand dunes.

Three other skeletons were found and developed for transportation, besides several almost complete ones. Every so often a scattered pile of bleached bones, which gave every appearance of being the last evidences of some wholesale slaughter, were stumbled upon. It is impossible to say whether these are due to the uncovering action of the wind, or whether previous collectors had dug them out, taken only what they wanted, and left the rest to decay.

*(To be concluded in the May issue.)*



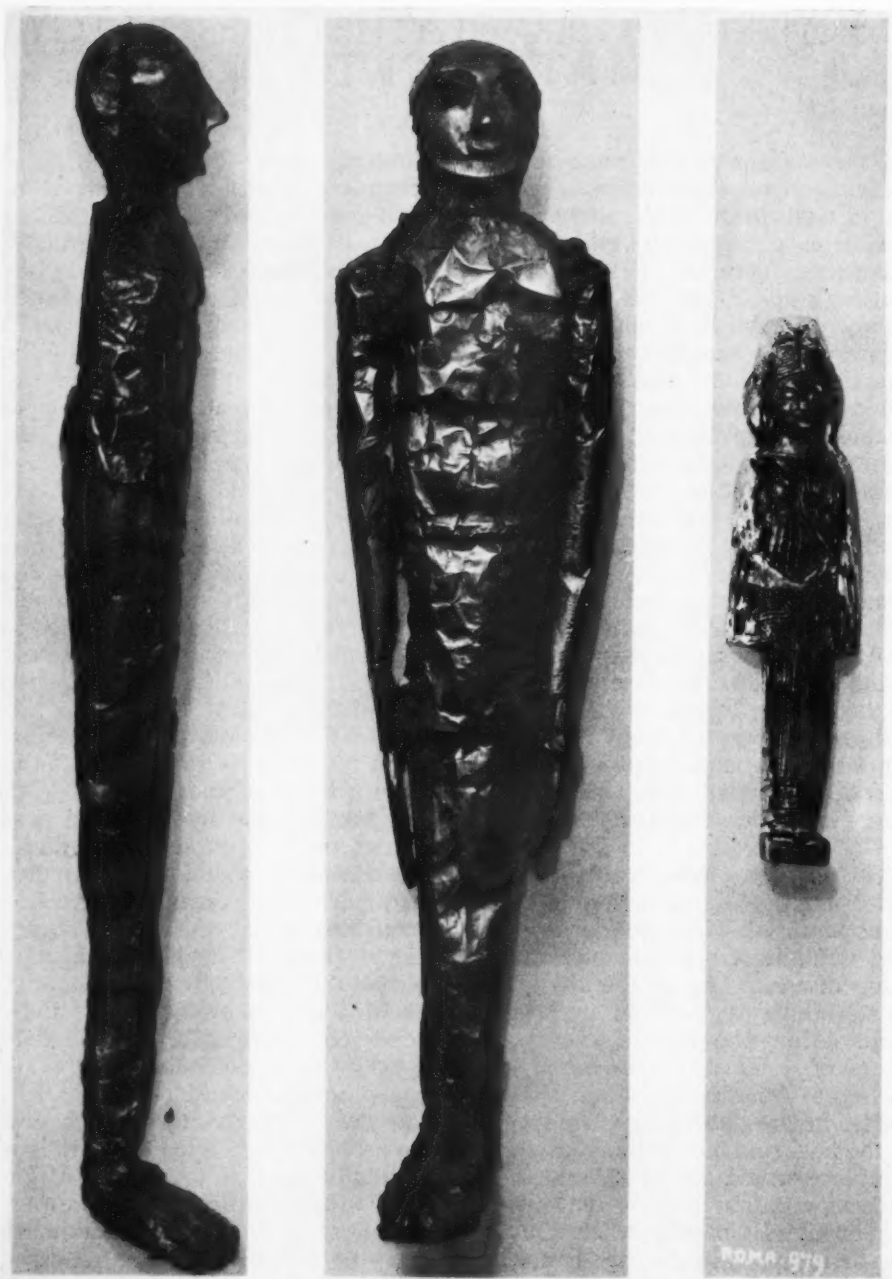
## A SUMERIAN GOLD STATUETTE FROM EGYPT AT TORONTO

By J. H. ILIFFE

IN view of the recent great developments in our knowledge of the art and civilization of the early Sumerians, especially through Professor Langdon's work at Kish and Mr. Woolley's at Ur, the statuette which I am able to publish here is of more than ordinary interest. It is in The Royal Ontario Museum of Archaeology at Toronto, having been found near Thebes in Egypt in 1907 by a peasant, from whom it was purchased. It is unfortunate that its exact place of finding cannot be ascertained, as this would add very considerably to its value as evidence for the connections of Sumer and Egypt at the end of the 4th millenium B. C., to which period the statuette belongs. As it is, however, it would seem to be the first object of its kind found in Egypt, whither it must have been imported from Sumer during the time when the latter was so rich in gold and other works of art of the kind lately found in the royal graves at Ur.

The statuette is  $8\frac{3}{4}$  inches high, of thin beaten gold, over a core of bituminous material. The gold was laid on in a number of separate pieces, there being divisions across the thighs, the chest, above the elbows and at the neck. Along the edges of several of the pieces of gold runs a series of small holes, as though for lacing; they are visible in the photograph (front view) at the neck and along the lower edge of the piece which covers the chest, and (side view) along a joint at the top of the head. Evidently when the gold was first applied to the core, it was kept in position by small studs driven

through these holes into the solid bitumen beneath to prevent it from curling away and to keep the different pieces in place, an interesting addition to the different examples of quasi-inlay technique and of the use of a bitumen foundation lately discovered by Mr. Woolley and others at Ur, Al 'Ubaid, and elsewhere. The statuette tapers to the feet, a feature which is paralleled in the two figures in the British Museum of bronze bearded kings. The arms (of unequal length, but this is due to damage sustained since) are unduly long, and held straight down, pressed close to the sides. The whole figure has lain in a covering of brown mud, the weight of which had crushed the gold out of shape, as can be seen from its appearance in the photograph; some of this mud still adheres, at neck, shoulders and wrists, where it joins the arms to the body; originally the arms were quite free and separate. It has also been designedly employed to some extent in restoration by the finder of the statuette where the original core had perished. There is scarcely any modelling in the body of our statuette, the legs and feet forming a single piece, without even a groove to distinguish them; the arms are quite free and well rendered, especially the hands, on which the various fingers are accurately indicated and of correct length. On the head, however, much greater pains have been spent and it is very carefully worked with great attention to detail, a feature of Sumerian art at the close of the 4th millenium which may be paralleled in the sitting gold bull from Ur (with beard attached by



A SUMERIAN GOLD STATUETTE FROM EGYPT, NOW IN THE TORONTO MUSEUM.

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string) found by Mr. Woolley in 1926-7, which shows the same contrast between the style of body and head. The face is the regular, bird-like type, now well known as characteristic of early Sumerian art through the many fine works of art discovered in the last few years from Kish, Ur, and Al 'Ubaid, which have been so amply published. Comparison with the limestone plaque relief, the cylinder seal of lapis lazuli, the faces of the figures on the mosaic 'Standard' from Ur, the trachyte figure of Kur-Lil, the inlay frieze with limestone figures of rustic scenes, or the Sumerian limestone head in Berlin, will emphasize this resemblance. Mr. Woolley attributes the limestone relief and the seal to his 2nd cemetery at Ur, i.e. c.3200 B. C. (he makes the 1st Dynasty of Ur begin c.3100). The present figure cannot be very far removed from these in date. The head is clean-shaven, as is the upper lip (the mouth being indicated very summarily by a slight ridge), but the beard which the man wore, extending from ear to ear, is carefully indicated by a series of incised lines; the ears themselves, also, are well and skilfully modelled, being set a trifle far back. The nose is prominent, as on most Sumerian faces of the period, and the eyes rendered with great exactness. They are hollow, having been originally filled with inserted pieces of shell, mother-of-pearl, or similar substance in the now familiar inlay technique of the time; for the eyebrows a slight cut has been made in the gold, and the upper part brought forward so as to project over the lower, thus forming a ridge over the eye itself, as in nature; perhaps some small strip of shell or other material may have been inlaid here. The head consists of two pieces of gold, which were applied to the core at back

and front, and form a close joint up either side just in front of the ears. On the crown of the head the two pieces dove-tail into one another very accurately, while two rows of the small holes already referred to were for the insertion of tiny pegs, serving to keep the gold securely attached to the core.

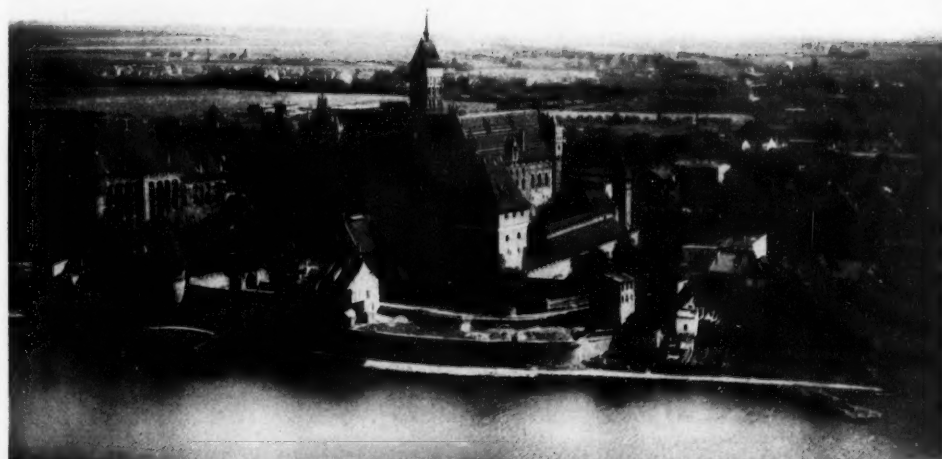
The closest parallels to the technique of the present figure are to be found in the copper lions' heads with bitumen core from Al 'Ubaid; these also show the method of inlaying the eyes with shell.

Our knowledge of the metal work (especially that in the precious metals) of the early Sumerians has advanced enormously during the past twenty years, or less. A reference to the second edition of the British Museum Guide to the Babylonian and Assyrian Antiquities (1908) shows practically nothing of the kind of thing Messrs. Langdon, Hall, Woolley, and others have within the last ten years found at Ur, Kish, etc. The contrast is ludicrous. Al 'Ubaid (1919) was important in first revealing the advanced stage of metal-working attained c.3000 B. C., by the time of Mes-ani-padda; and this was but a prologue to the knowledge we have since gained from Ur. The question as to how all this bears upon contemporary Egypt has often been asked, but nothing can be demonstrated as yet beyond the great probability that the civilization of Ur is the senior. It is unnecessary here to repeat all the evidence for the relations of Sumer and Egypt in the 4th millennium, as it has recently been well summarized and considered by Dr. H. R. Hall. The present statuette may have come to the neighborhood of Thebes *via* the Persian Gulf and the Red Sea, and not im-

*(Continued on page 190)*



THE MARIENBURG (MARY'S CASTLE), SPLENDORFUL STRONGHOLD, PALACE AND CHURCH, RESIDENCE OF THE  
GRAND MASTER OF THE ORDER OF GERMAN KNIGHTS.



THE FORTIFIED CASTLE AND PALACE OF MARIENBURG, FROM ACROSS THE RIVER NOGAT, SHOWING THE WATER GATE, THE OUTER AND INNER LINES OF DEFENSE, THE GRAND MASTER'S PALACE AND THE HIGH CASTLE.

## THE MARIENBURG: AN EPIC IN BRICK

By JOHN PALMER DARNALL

IN Bozen, a charming little town in the Tyrolean Alps, there is a sunny vineyard that slopes away from an ancient house. Over the door of the house is a black cross, severe and simple against the ornate shield of the Habsburgs. The union of these two emblems at the door of an aristocratic club is the point at which to approach, in the year 1930, a memorial study of the Teutonic Knights of Marienburg in 1330.

*Der deutsche Orden* or *Deutschherren*, i. e., the Teutonic Knights, was one of the three great orders of chivalry founded during the crusades. The Hospitallers and Templars were cosmopolitan and their history complex. The Teutonic Knights were German and their history from the XIIth century to the XXth has been singularly

simple and clear, and at least one of the reasons for their foundation has been kept active and alive for eight hundred years.

In Bozen it survives even the disintegration of the Habsburgs and is now a club, or as we would call it, a society, to which only noblemen of the old line are eligible. During the late war, the Teutonic Knights did ambulance service, and this service was the same as that for which the Order was founded after the siege of Acre during the Third Crusade. A plague followed the siege and German crusaders founded a hospital at Jerusalem to care for the sick. Pious merchants from the Baltic enlarged and organized the charity and by the end of the XIIth century it was elaborately established as a great chivalric Order with the three custom-



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ary primary functions—charitable, military, and religious.

There were four classes under a hierarchy headed by the Grand Master. The Knights themselves were exclusively Germans of noble birth. There were priests or brethren who were under a semi-monastic discipline and lived by the Augustinian rule. There were lay-brethren and serfs. Founded as a hospital charity, then consecrated by a religious caste, then ennobled by the aristocracy, it was inevitable that it should also be military and then governmental. All the functions of the Order and all the ideals for which it was founded were kept very pure for hundreds of years. For the first hundred years its Grand Master ruled the complexities of the organization from its headquarters at Acre. Then, its importance having increased and its authority ripened, headquarters were moved into a more cosmopolitan center, and Venice for a brief period was the highly-colored scene of the Grand Master's princely court. But a curiously tenacious purpose seems to have survived throughout the history of the whole Order. It was founded by cool, deliberate, unemotional merchants of Bremen and Lübeck for charity. Their religious purpose, backed by a strong military organization, was not allowed to decay on the voluptuous waters of the Grand Canal. The last heathens of the Catholic world were the Lithuanians, so after a sojourn at Venice which was only long enough for reorganization and establishment in Europe, the Order set out towards the wilds of northeastern Prussia, and in the neighborhood of Danzig, in the rich lands of the Werder, they built their new and permanent and final headquarters at Marienburg.

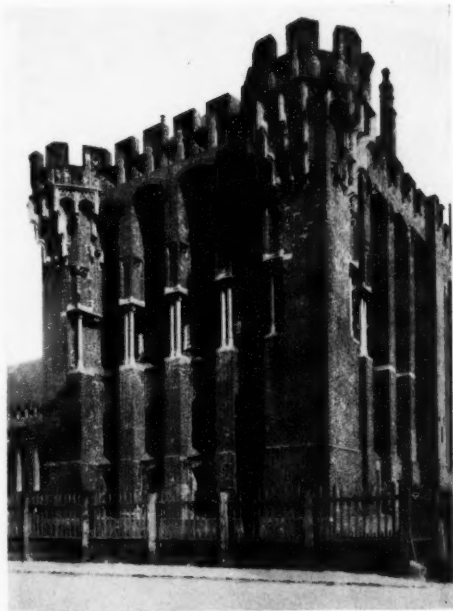
The Werder is the district watered by

the Vistula which empties into the Baltic at Danzig. The soil is rich and black and grows incredible crops of anything that is put into it. Thirty miles south of Danzig on the little river Nogat, the Grand Master, after a laborious journey from Venice, settled upon a site for the headquarters fortress of the order and his own palatial residence. From this center there spread in the next hundred years a greater influence than has ever since been exerted in the Baltic provinces. Sixty fortified towns were built, among them Danzig and Marienwerder. The heathens were converted and baptized and made into profitable vassals to build and fortify and defend these towns. All the arts of the age flourished and the Grand Master's court was the most brilliant resort of chivalry in Europe. The order remained exclusively Ger-



THE OUTER GATE OF THE HIGH CASTLE, AND PART OF THE FAÇADE OF THE GRAND MASTER'S PALACE.

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THE GRAND MASTER'S PALACE, SHOWING EXTERIOR OF THE BANQUET HALL.

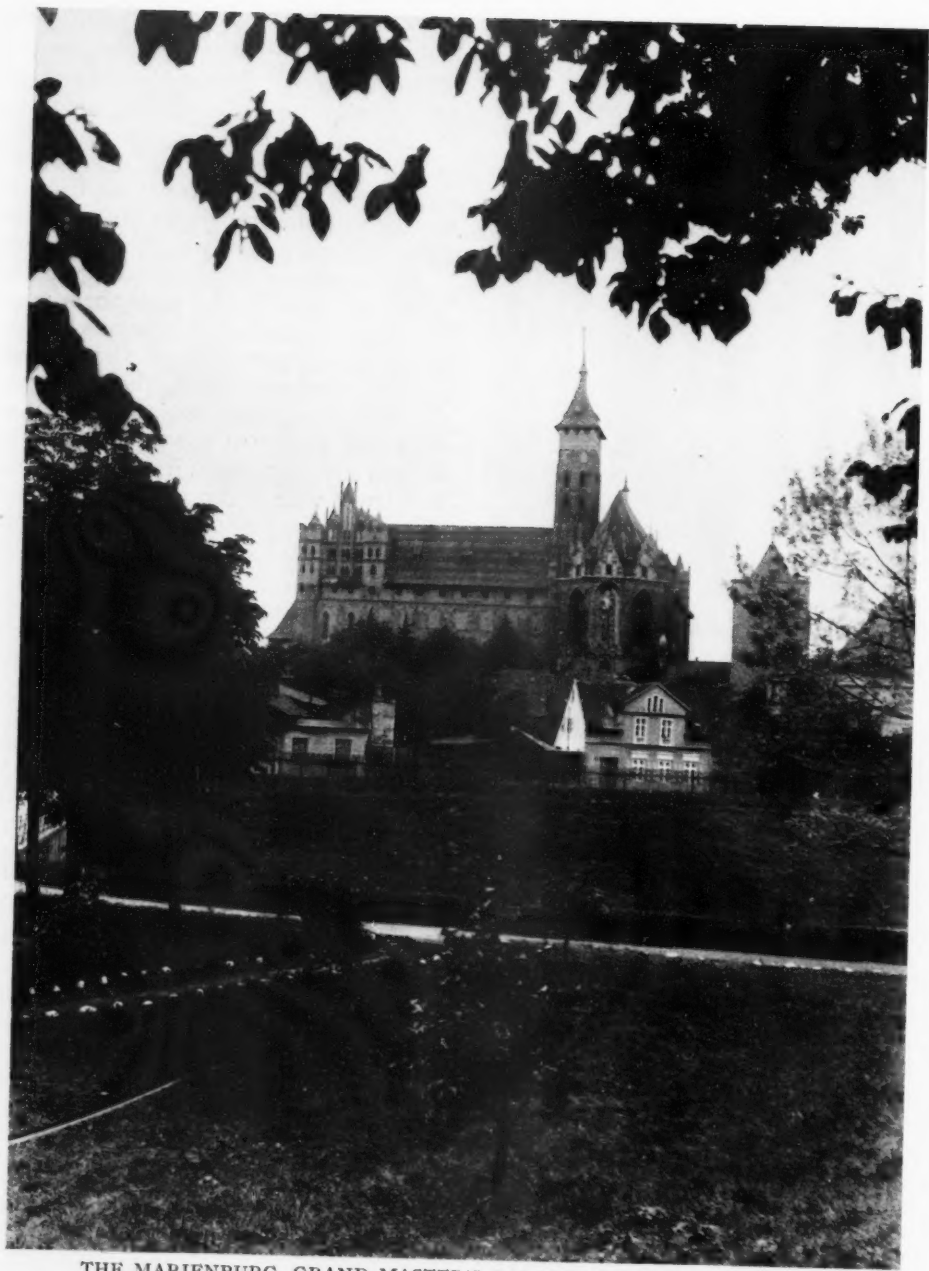
man, but knights from every corner of Christendom came to Marienburg to win their spurs.

The Grand Master and his household ruled from his fortress at Marienburg a vast area equal to the provinces of East and West Prussia and Poland. Under him were military commanders who administered justice, levied taxes, collected customs, made and enforced laws, waged wars, and brought the heathens into subjection and civilization. Towns were founded and built and fortified. Churches and monasteries were established and schools conducted in connection with them. Complete governmental functions were carried on and the inheritance of all order, of all civilization, culture and the arts, in this part of Germany today, goes back to the cool, deliberate, unemotional conquest of these provinces

by a body of men originally incorporated for the care of the sick after the plague at Acre. So the Knights of the Order who meet in dinner coats in Bozen and smoke cigarettes and exchange gossip and news of whom they recently saw at St. Moritz or Biarritz are the spiritual survivors of one of the greatest spiritual forces of the Crusades.

The approach to Marienburg should be through Danzig, by water or by rail. The first impression is that of a medieval town as compact of the Middle Ages as a museum, with the history of the centuries since, encircling it in as clear and clean-cut a way as circles of growth are seen upon a cross-cut tree. The town within the walls, the moats, the gates, the portcullises, is of course not as the Knights planned and built and left it. The skeleton of that original town is there and many buildings are the design and workmanship of the Order's engineers and architects. Upon this original fortified town have been laid, without obscuring it, the refinements and ornaments of the Renaissance and the riches that came to Danzig with its prosperity in the commercial rise of the Hanseatic League. Her two sister cities in the League, Bremen and Lübeck, gave birth to the Teutonic Order and Danzig gave the Order its first mortal wound, if not its actual death blow.

In the XVth century Danzig, as one of the rich and powerful members of the League, became independent enough to govern herself and the whole Werder and threw off the burdensome yoke of the Order. The Poles, too, became rebellious and the Order's prestige and authority were broken. The Grand Master was a supreme governmental authority and was subject to no allegiance except in ecclesiastical matters to the Pope. In the next century, Order



THE MARIENBURG, GRAND MASTER'S PALACE AND CASTLE CHURCH.

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and Pope both lost authority with the revolt under Luther and its importance declined further as Prussia came into the family of nations. The French Revolution and Napoleon entirely destroyed its governmental function and early in the XIXth century it was officially suppressed. A few years later the Habsburgs revived it and the club at Bozen with the black cross over its doorway is the only hope of its continuance, a hope feebly supported by the embers of sentiment and chivalry in the dying Habsburgs.

The headquarters of the Order at Marienburg is one of the largest, best preserved, most correctly and skillfully restored secular buildings of the Middle Ages in Germany, and this without disparagement of the hundreds of other castles in this land of romance and beauty. The fortress was built in 1309 and the years that followed immediately. Unlike most monastic and ecclesiastical buildings of the Gothic age, it was built for an urgent, practical, definite, domestic need as well as for defense and administrative purposes. It was therefore obviously designed by a single engineer or architect or a single council, in happy agreement, and it has a simplicity, a unity, and an integrity that do not characterize most buildings of that fantastic, whimsical, ecstatic period. It was apparently necessary for the headquarters of the Order to be moved from Venice as quickly as possible and to be housed adequately and completely in one fortress. It was also necessary for the Master to have a palace in which to hold his brilliant and regal court.

The fortress is of brick for the very good reason that there is no stone in northern Germany, and it was very difficult to transport stone into the wilderness in which it was built. The

Grand Master's palace has an ornamental stone foundation and decorative columns and lintels of granite. The capitals of the columns on the interior are carved marble. These rare and costly materials, used sparingly for the highest decorative effect, must have been brought from Italy through the Pillars of Hercules, into the North and



THE APSE OF THE CHAPEL OF THE VIRGIN, WITH THE HEROIC POLYCHROME TILE IMAGE OF THE VIRGIN AND CHILD.

Baltic Seas. The entire structure of the fortress and all its ornament except these rare pieces of granite and marble are of sunbaked, kiln-dried brick from the valley of the Vistula. This use of brick for structural purposes and in elaborately molded forms for ornament, in a building of the enormous size of the Marienburg, increases the scale tremendously.



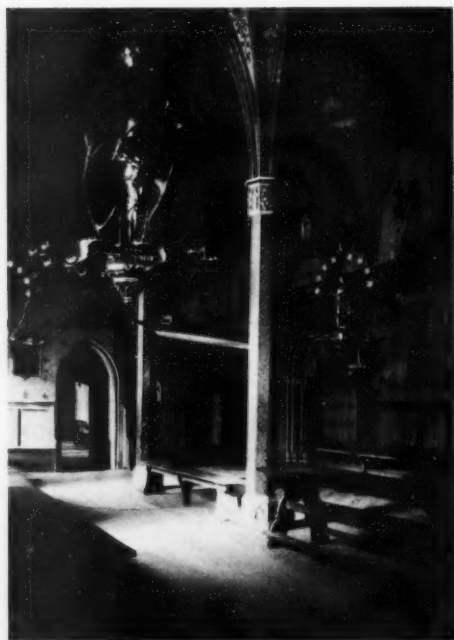
## ART AND ARCHAEOLOGY

There are three parts of the fortress. The outer wall pierced at regular intervals by towers is the usual crenelated wall of the fortified castle of the Middle Ages. The plan is the usual one. A moat with drawbridge and portcullis with machicolations above for pouring down boiling oil and lead, then an inner wall with similar defenses and the bailey. Inside the walls are two distinct castles, the Middle Castle and the High Castle. Since the Marienburg was built as an administrative and residential fortress rather than as a strictly military stronghold, it is not as rigid in its defense plans as feudal castles in more thickly settled and belligerent provinces of Europe. The Middle Castle is the parallel of the massive, impregnable donjon of French and English feudal times, but it is a lighter, more gracious, more livable building, for it was also a residence and the seat of a very powerful and rich feudal lord.

The High Castle is monastic in design. The cloisters, dormitories, refectories, kitchens, servants' halls and quarters are all designed after the most luxurious and elaborate of monasteries with the additional provision of comfort and ornament fit for the high nobility from which the Knighthood came.

There being no need for the actual or legendary strong internal defense features of the inner castles, the engineers and architects could give more consideration to ornament than in other European fortified castles of the feudal period. The architects were not of the strict monastic order and were not ruled by the austerity and privations of their consecrated celibate brethren. Hence the architecture of the Teutonic Order has a domestic atmosphere with restrained ornament that gives the

whole Gothic of this district a normal style. It has not exaltation, rhapsody, and the upward, soaring perpendicular aspiration to heaven of that ecclesiastical architecture wrung from the sublimations of the monastic life and the inspirations of the priesthood. The Order built churches and cathedrals in the same style as their fortified castles. The monuments at Marienwerder, fifty



A KNIGHTS' ASSEMBLY ROOM AND REFECTORY IN THE CASTLE OF MARIENBURG.

miles to the south of Marienburg, are only slightly less interesting and valuable than the headquarters castle itself. The style is the same. The stamp of the Order, as emphatic as the black cross itself, is on all buildings they created. When contemporary engineers and architects were called upon to throw a new bridge across the river Nogat at Marienburg, they designed



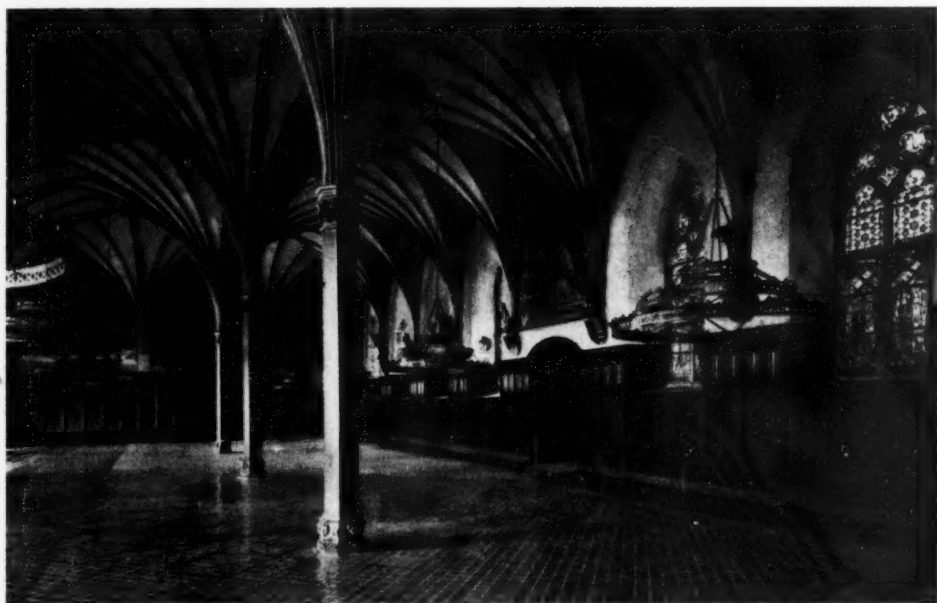


A FORTIFIED CASTLE OF THE TEUTONIC KNIGHTS AT MARIENWERDER, FIFTY MILES SOUTH OF MARIENBURG, WITH THE CATHEDRAL, ALSO BUILT BY THE KNIGHTS.

the approaches in complete harmony with the castle which is its immediate environment. When a plebiscite was taken in the Werder after the war, the citizens of Marienburg wanted a monu-

ment to their nationality and above the inscription—"*This Land remains German*"—they erected, as a symbol, an heroic figure of a Teutonic Knight.

Thanks to painstaking research char-



THE GRAND ASSEMBLY ROOM OF THE KNIGHTS, IN THE CASTLE OF MARIENBURG.

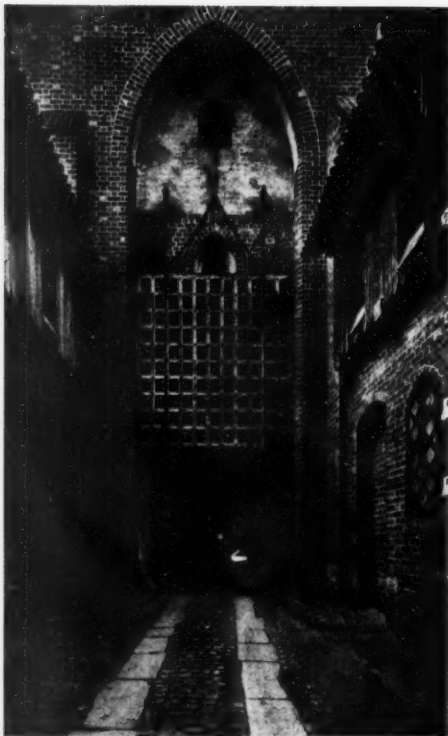
## ART AND ARCHAEOLOGY



NORTH WALK IN THE MARIENBURG.

acteristic of all German restoration and the great skill and vast sums of money spent, the Marienburg can be seen and realized today in almost complete detail. The entire fortress has been reclaimed and restored even to the replacing of every broken molded ornament, every broken or misplaced tile, every glass. Restoration was undertaken by the State and generously contributed to by William II, who made it his pet antiquarian hobby. He had historic furniture placed in it, he had other authentic copies made and the more important rooms and halls and refectories almost completely furnished. The Marienburg is consequently very nearly livable. It has been recently occupied. In 1910 the

Imperial Manœuvres were held in West Prussia with the XVIIIth Army Corps at Danzig as host, so to speak. The Kaiser made his headquarters at the Marienburg, slept, ate, and conducted the manœuvres with his entire staff quartered in the Grand Master's palace. Whole oxen and mutton and pig were roasted on the original spits and all food cooked in the kitchens and served in the Grand Master's Banquet Hall. This hall is a gem among northern Gothic monuments. It is a square room with lancet windows on three sides. The ceiling is an intricate fan-vaulting supported by a single and very slender granite column. The ceiling is like a delicate exotic lily blossoming upon a



ENTRANCE TO THE KEEP IN THE MIDDLE CASTLE.

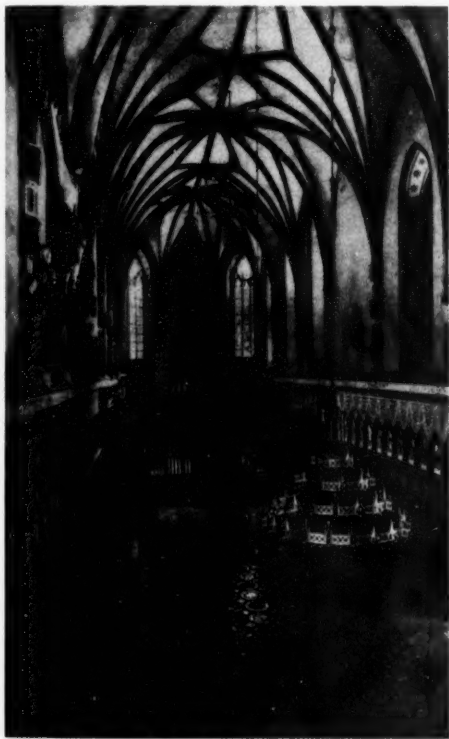
## ART AND ARCHAEOLOGY

slender stem. The Grand Master and his court were once assembled in this Banquet Hall in defiance of a siege being conducted by the Polish enemy. A cannon ball was directed by the Poles at the column so that the roof would fall upon the heads of the entire hierarchy of the order. It narrowly missed the column and is still embedded in the wall above the fire place.

This room is heated by a hot-air furnace six hundred years old. Brass pipes lead from the furnaces below and open in the tiled floor. Round brass discs act as radiators. This device for the comfort of the residents is characteristic of the design and furnishing of the entire fortress. The lack of plumb-



THE CLOISTER OF THE HIGH CASTLE.



THE CHOIR AND SANCTUARY OF THE CHAPEL OF THE VIRGIN.

ing and heat and ordinary comforts, so common and necessary to the most modest of us, is often cast into the teeth of the European nobility who live in their ancestral places, by the patriotic Americans who go abroad. Comfort at the Marienburg in the XIVth century was not only considered but invented on the premises. The Knights' Banquet Hall, where not food alone was served, was built directly above the dormitories. At one end there is a spiral chute, highly polished and still in perfect order. The Knights having drunk their fill, or being merely tired from the tourney or the conversation, or perhaps merely as a matter of sheer comfort, sat upon the edge of the

## ART AND ARCHAEOLOGY

chute or were carried to it by a sober squire and were received at the other end and put to bed.

The architecture of the fortress is that clean, simple, orderly, economical use of brick that is the genius of the Baltic Gothic. There is ornament but all in molded forms or in tiles. Every wall is brick, every roof, every floor is tile. The Marienburg was dug out of the soil, mixed with water and sand from the nearby seashore, dried by the long summer sun, baked by wood from the surrounding forests. The tile used so lavishly in utilitarian and ornamental ways came from the same soil and was made in the same way. The interior tile on walls and floors, in the ribs of the vaulting is highly glazed and richly decorated in geometric and floral design. The majolica of the district is directly related in manufacture and in characteristic design to the tile works and artists who created this very important and all pervasive decorative feature of the fortress. The first and most lasting impressions of the fortress are the monumental use of brick and the color and patterns of the vast expanses and surfaces covered and subdued with glazed tile.

There is also in German research and restoration a conscience for aesthetic completeness as well as for accuracy and extent of detail. The exterior of the castle, the grass and trees and shrubs, the box, the lilac, the trimness

of walks and borders, the daintiness of small blooming flowers, the painstaking neatness, the loving orderliness, the bourgeois good housekeeping, have all been practiced upon the Marienburg with such domestic feeling that the Grand Master, of any generation in the XIVth or XVth century, could return to his former residence and feel that it was in loving hands. It is also a commentary upon the race that produced the great reformer Luther that its monuments of the age and faith he destroyed suffered little destruction by the hands or fanaticism of his countrymen and racial followers. There was no fanatical destruction of images, of glass, of ornament, of furniture during the reformation in the Baltic provinces.

The center lancet of the apse of the Chapel of the Marienburg, instead of being glazed with a legend of our Lady, is a closed, bricked-in panel. On the exterior wall, high above the fortifications, high above the valley, dominating the fortress, the castle, the little market-place, the town itself, the surrounding country, is an heroic polychrome image in tile of the Virgin with the Child in her arms, the titular saint of the fortress, of the Order itself. The full name and full significance of this most perfect flower of chivalry was "The Knights of the Teutonic Order of the Virgin Mary".





THE "HUACA JULIANA" NEAR LIMA. THE LARGEST BURIAL MOUND IN PERU.  $\frac{1}{2}$  MILE LONG,  $\frac{1}{4}$  MILE WIDE, AND OVER 100 FEET HIGH.

## MUMMY MINING IN PERU

By A. HYATT VERRILL

EVER since the days of the Spanish conquest, mining mummies has been a more or less lucrative industry in Peru. Not that the mummies were desirable or valuable, but because the Incans and pre-Incans interred ornaments, weapons, utensils and implements with their dead, and some of these were of gold or silver. How many tens of thousands of mummies were thus destroyed no one can guess. In addition to the countless mummies dug up by the professional *huaqueros*, as they are called, thousands of bodies have been disinterred by archaeologists, curio-seekers and others, while thousands more have been destroyed in the course of constructing railways and roads, digging irrigation-ditches, cultivating land and carrying on various public and private works.

One would think that, years ago, the supply of mummies would have been exhausted. But so vast was the number of dead buried in Peru that, despite all that have been disinterred, practically no impression has been made, and what is more, scientists are continually finding mummies and remains

of hitherto unknown people and cultures. No one would dare estimate the number of mummies that were buried or that yet remain even in a small area of the country. From Ecuador to Chile and from the coast to beyond the Andes there is scarcely a square mile without its cemeteries, its mounds or its ruins filled with dead. Many cemeteries cover hundreds of acres; many burial-mounds are stupendous, and in many ruined cities every available bit of ground is filled with mummies. The Huaca Juliana, just outside of Lima—nearly half a mile in length, nearly quarter of a mile wide and over one hundred feet in height—is made up of countless brick cubicles containing mummies, and this is but one of dozens of equally huge burial-mounds in the vicinity. The new urbanization developments about Lima are surrounded by burial-mounds; one of the new highways cuts through the centre of an immense mound filled with mummies, and the homes of the suburbanites are erected over ancient graveyards. It is not unusual to see a modern residence with scattered skulls,





THE QUICK AND THE DEAD. MODERN RESIDENCES NEAR LIMA WITH A BURIAL MOUND LITTERED WITH DISINTERRED BONES IN THE FOREGROUND.

scalps, mummy-wrappings and bones within a few feet of the front door, and in cultivating their flower gardens the residents are as likely to turn up skulls as stones. I doubt if there is another country on earth where the inhabitants dwell happily and contentedly in the midst of countless dead; but no one gives the matter a thought, or possibly the people do not regard bodies and bones of men and women a thousand or more years old in the same way as they would regard cadavers of people who had died and been buried recently.

Obviously the majority of the mummies are those of poor and humble peasants, for as a rule the mummy-bundles contain very little of value or interest. Stone, shell or clay ornaments, an occasional stone implement, gourds filled with corn, peanuts or other food; baskets of needles, thread and weaving implements, pouches filled with cotton-seeds, llama-hair slings

and cotton spindles are the usual objects found, together with pieces of pottery and various kinds of cloth. But if one is fortunate enough to disinter the mummy of a chief, priest or medicine-man a wonderful collection of archaeological treasures may result. At times they are found with elaborate headdresses of feathers; there is usually a mask or false-face of painted inlaid wood or even of silver or gold; there may be bows and arrows, ceremonial-staffs, spears with bronze tips, *atlalls* or spear-throwing-sticks and ornaments of silver and gold. From one grave I obtained a magnificent bronze battle-axe with handle complete, a most effective weapon still capable of slicing a man's head from his shoulders or cleaving his skull; the star-headed maces of stone or bronze, as well as bundles of *quipos* or message-strings are quite common. In case the mummy is that of a woman there will

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WEAPONS OF THE PRE-INCAS AND WOODEN UTENSILS.  
BRONZE BATTLE-AXE, BRONZE HEADED SPEAR, BRONZE  
TIPPED IMPLEMENT, CARVED LOOM STICKS.

in only one known district are all, so far discovered, of this type.

Despite all the archaeological work that has been done in Peru during many decades we really know little of the ancient cultures. No one positively can say whether they all had a common origin or whether they were distinct and each race developed its independent culture. No one can assert with certainty which is the most ancient. Even the origin and history of the Incas—the most recent of all Peruvian cultures—are shrouded in mystery and uncertainty. All we do know is that in many places one culture is superimposed on another, and by the stratification of the remains we can determine the chronological order in which they were developed. Constantly we are greeted by the most amazing surprises, the most astonishing discoveries that often—I might say usually—result in adding to the mysteries and puzzles we are trying to solve.

be work-baskets, looms—often with partly woven textiles upon them—carded and dyed yarn and sometimes gowns and shawls of the most delicate and beautiful lace, all so perfectly preserved that they might have been buried only yesterday instead of thousands of years ago.

In most of the coastal districts—especially in the Rimac Valley—I should say not one in five hundred mummies is accompanied by any objects of intrinsic value, and that not one in a hundred has anything unusual in the line of textiles, pottery, feather-work or utensils. Yet in other parts of Peru the proportion of richly-decorated mummies is very large, and in a few localities they preponderate, while



LOOM WITH PARTLY COMPLETED TAPESTRY IN A CONVENTIONALIZED FISH DESIGN IN PALE BLUE, GRAY AND BUFF. FROM A WOMAN'S GRAVE.

## ART AND ARCHAEOLOGY



SECTION OF A NASCA TOMB SHOWING MUMMY BUNDLES AND POTTERY.

This was the case in the Nasca district of southern Peru. Probably no other ancient Peruvian culture was—or was supposed to be—so well known as that of the Nascans. Practically every museum and private collection in the world contains specimens of Nascan ceramics, textiles and feather-work. Of all known aboriginal American pottery the Nascan holds first place for its beauty and perfection. Of equal beauty and perfection are the Nascan textiles and feather-work, and as a rule these are perfectly preserved with colors as fresh as when first made. This is due mainly to the fact that the Nascans buried their dead in genuine tombs instead of in graves. Each

body—when of a prominent personage—was wrapped in cloths and swathed in textiles until a bundle several times the size of the body was formed. This was then arrayed in the finest of robes, ponchos, belts and textiles, adorned with silver or gold ornaments, and was provided with a mask and false head covered with human hair. It was then crowned with a gorgeous feather headdress, and the whole was enclosed in a cocoon-like wrapping of coarse cloth.

Opening a Nascan tomb is very different from digging up a mummy in a desert or a mound. Fragments of shards, bones and rubbish mark the burial-places, and the tombs are indicated by the tops of vertical posts. Below the loose superficial sand and pebbles is a small platform of sticks under which is more gravel. When this has been removed for a depth of several feet a strong structure of timbers covered with stones is revealed. This is the roof of the tomb, a large square room walled with stone and adobe, and often as large as a good-sized hut. Placed upon the floor are pots, *ollas* and vessels of the beautiful Nascan ware, and in the corners, resting backs to walls, are the huge shapeless bundles each containing a mummy.

Owing to the beauty of the Nascan objects and to the abundance of precious metals in the tombs, more sys-

## ART AND ARCHAEOLOGY

tematic mummy-mining has been done in the Nascan area than in any other portion of Peru, for Nascan specimens always find a ready sale and professional *huaqueros* have always been able to turn an honest penny by disposing of the textiles and ceramics, even when no gold or silver rewarded them.

Yet despite this, despite the fact that practically every archaeologist who has ever visited Peru has had a fling at mummy-mining at Nasca, and despite the fact that all agree the culture was unique, that it was confined to a limited area and that no other culture (other than the late Incan) occurred near Nasca, recent discoveries have completely upset all these ideas and have proved that not only was there a pre-Nascan culture, but a pre-pre-Nascan culture totally distinct from the true Nascan.

These discoveries, made by Dr. Julio Tello of the Lima Archaeological Museum, bear out what I have said regarding the ever-present chances of making epochal discoveries, even in the best-known districts of Peru.

Not only were the tombs of the pre-Nascans distinct from those of the Nascans, being cylindrical instead of rectangular, but the textiles, the pottery and the mummies were very differ-

ent. As many of the Nascan burials were above the others there is no question that the Nascans were the more recent. To what extent the latter were influenced by their predecessors it is impossible to say. In some respects there is a similarity in design, in colors and in motifs, both in the textiles and ceramics, yet they are always distinct and easily recognized. No Nascan pottery can compare with that of the pre-Nascan. In one spot countless thousands of potsherds were



A PRE-INCAN PARAKAS MUMMY IN ITS CEREMONIAL ROBES AND GOLDEN ORNAMENTS.

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found—fragments of vessels wantonly destroyed by the Spaniards. These were collected and when, with infinite labor, they were pieced together, they formed jars and bowls several feet in height, often two inches or more in thickness and completely covered, often inside as well as outside, with most intricate and beautiful designs in the colors for which Nascan ware is famed. Even more remarkable and unique were the pottery figures of llamas, two feet or more in height, beautifully modelled and colored and forming hollow vessels the openings to which were in the form of elaborately decorated cup-like vessels upon the animals' backs.

But Dr. Tello was destined to make an even more amazing discovery. In another spot—though still within the Nascan area—indications of burials were found, and excavations brought to light mummies such as no one ever had seen or imagined. Unlike those of the Nascan, these of Parakas were not in tombs, not even in true graves, but had been placed—as many as forty or fifty together—in huge pits or caverns and covered with sand. As the material was removed the mum-



PARAKAS MUMMY BUNDLE AFTER FIRST COVERING IS REMOVED.



MUMMY BUNDLE AS IT APPEARS WHEN FIRST FOUND.

mies appeared more like conical, dun-colored tents than mummy-bundles, for they were pyramidal in form and often six feet in height by six feet in diameter at the base, and bore no resemblance to human forms. They were so huge, so bulky and so heavy that several men were required to lift or move them, and even the smallest were larger than any Nascan mummy-bundles. In the open air they could not safely be opened, but glimpses of their contents, exposed through rents in the outer wrappings, revealed textiles of such beauty that even the most staid scientist might have been pardoned had he executed an impromptu dance and yelled with delight.

Aside from these great mummy-bundles there were specimens of pottery as unique as the mummies. Many were ornately decorated with incised designs combined with colors, others were painted in bright yellow, green and blue with some pigment that gave the effect of oil colors; others were in



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PARAKAS MUMMY BUNDLE AFTER OUTER WRAPPING AND FIRST LAYER OF TEXTILES HAVE BEEN REMOVED.

the forms of fruits, vegetables, birds and animals, but all were of a type unlike anything hitherto known.

That these remains were extremely ancient was proved by representations of llamas with five toes instead of two as in the living species, and skeletons of five-toed llamas were found interred in the graves. Whether these people lived so long ago that llamas still retained five toes, or whether these llamas were a special breed is undetermined. But at the lowest possible estimate the Parakas remains are at least two thousand five hundred to three thousand years of age.

It was not until the mummy-bundles were unwrapped in the museum at Lima that anyone realized fully their tremendous archaeological value, the treasures they contained or the epochal discovery that had been made. As Dr. Tello so aptly expressed it: every bundle was a little museum in itself. And with each section of wrappings removed our wonder and amazement increased. No two were alike in contents, and unwrapping them was like

undoing a Christmas package or a game of archaeological grab-bag. It was impossible to foretell what might be within the wrappings, for neither the size nor the external appearance of a bundle afforded any guide as to its contents, and very often the largest bundles held less than the small ones.

Moreover, instead of having the textiles, weapons, ornaments and other objects all together, as is the case with other Peruvian mummies, these from Parakas are covered with a series—strata might better express it—of alternate wrappings and magnificent textiles together with the possessions of the deceased. There is no definite number of these wrappings—they vary from six to sixty or more—and as one never knows what the removal of the next wrapping may expose, the unwrapping of a Parakas mummy is downright thrilling—at least to an archaeologist.

As a rule when the outermost covering of rough white cotton cloth is removed, the bundle is found completely shrouded in immense, gorgeously-colored magnificently-fringed robes of fine woolen cloth. These are usually red and black—though sometimes of gray viscacha hair—woven with elaborate checks, stripes or squares, and almost completely covered with sym-



THE REMOVAL OF THE FOURTH LAYER OF WRAPPINGS SHOWS THE LAYER OF DECOMPOSED MATERIAL THROUGH WHICH ARE VISIBLE TEXTILE IN PERFECT PRESERVATION.

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PARAKAS MUMMY BUNDLE. FOURTH LOT OF WRAPPINGS.

bolic and highly conventionalized designs in yellow, blue and green heavily embroidered upon the surface. Covering the upper portion of the bundle is a short tunic or poncho of brilliant colors, while above this is an elaborate headdress of fox skin or other material and feathers. Often a collar or necklace of shells, stone beads or gold may be below this.

Carefully removing the textiles, the head-covering, the tunic and the robes, a second, a third and sometimes as many as twenty of the great embroidered shawls are revealed. Tucked among their folds are feather-fans, feather-wands, stone-headed maces, wooden ceremonial sceptres, ornaments of gold, carved-stones, turquoise and shell.

This, however, is only the beginning. Under the last immense robe appears a second shroud of white or brown cloth tied securely at the top to form a false neck and head which is covered with a square of cloth, usually blue or brown. Unlacing the twine with which the shroud is held in place, and stripping off the wrapping, another layer of brilliantly-colored textiles is disclosed. Very often these are as perfectly preserved as the first layer, but quite as

frequently they are embedded in a mass of fine, dark-brown powder mingled with bits of fur, feathers, etc.—all that remain of what, thousands of years ago, were gorgeous robes and trappings.

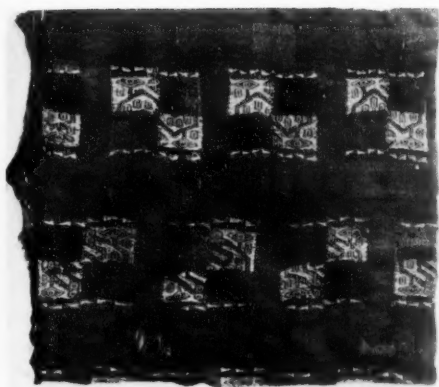
Yet when this decomposed material is brushed and blown aside, perfectly preserved textiles are found in and beneath it. As nearly as we can determine this peculiar condition is the result of cloths wet with some chemical solution that were wrapped about the bundle as a preservative. But why this was done, why the decomposition affected only one layer of textiles, are unsolved puzzles. Sometimes the decomposed layer is near the surface, at other times deep within the bundle, and at times there are several such strata with perfectly preserved textiles, feather-work, etc., between them. In the case of the mummy illustrated, two rolls of unused, beautifully woven cloth of rich carmine heavily embroidered, were found in the midst of the decomposed debris, and yet they were as perfect and bright as when first taken from the loom.

At this stage of unwrapping—provided there are not over eight or ten layers—the indistinct outlines of the



THE END OF THE UNWRAPPING. A PARAKAS MUMMY IN THE BURIAL BASKET. NOTE GOLD ORNAMENTS.

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PART OF AN EMBROIDERED ROBE FROM PARAKAS.

body are visible through the coverings. Here also are usually the *maté*-bowls, the gourds of corn, beans, etc.; yucca-roots, potatoes and other food; stone weapons, pottery, gold ornaments, etc. Finally, when the last covering is removed, the mummy itself appears, seated on its haunches and resting on its left side amid garments, utensils, cloths, etc., and always in an immense shallow basket, while in some cases the basket-lid is found upon the stomach of the mummy. In the majority of cases the body is decked with gold ornaments, such as ear-plugs, necklaces, gorgets, collars, nose-rings, head-ornaments, etc.

Of all Peruvian mummies those of Parakas are the best preserved, for unlike the others they were carefully and skillfully embalmed or mummified before burial. All the viscera and softer portions of the anatomy were removed, the larger muscles were dissected out through incisions in the skin, the tendons were severed at the joints, and the entire corpse was apparently immersed in some chemical—probably a saline solution—and afterwards dried and smoked before burial. Very possibly

the bodies were preserved for months or even years before burial, for it would require a very long time to weave and embroider the immense burial-robes, and as none of these show any signs of use we must assume they were made solely for burial purposes. If made after a death took place it is obvious that the body must have been preserved elsewhere until the robes were completed; but of course they may have been woven years in advance and laid aside in readiness for the owner's end. Or again they may have been religious or ceremonial-robes kept in temples and intended only for burial-robes. The objection to this theory is that each mummy is surrounded with robes, ponchos, tunics, cloths and turbans all of the same colors and designs, perfectly matched and distinct from those on any other mummy. So it is clear that they must have been designed especially for each individual—a complete burial-outfit, in fact.

■ No words can do justice to the beauty, the colors or the quality of these textiles, with designs that, repeated over and over again and com-



MUMMY MINING IS DUSTY WORK AND ONE LITERALLY BREATHES DEAD BODIES.



RUINS OF CAJAMAQUILLA. EVERY AVAILABLE BIT OF EARTH IS FILLED WITH GRAVES.

pletely covering a robe eight or ten feet square, never vary by so much as a stitch or a thread in size, color or pattern. So close and even is the embroidery that only by a most painstaking examination with a lens is it possible to determine that it is embroidery and not weaving. Moreover, these people were, apparently, the only ancient Peruvians who possessed a pictured or recorded calendar. On some robes the border is composed of symbolic figures so arranged that, almost beyond question, the design served as a calendar showing days, months and the four seasons of the year.

At every turn, when studying the Parakas material, one comes face to face with insoluble mysteries. Who were these people? We know from their skeletons that they were far larger than other Peruvian races, for many of the men stood over six feet in

height, while some of the women were almost as tall. Although an agricultural race, they were no mean warriors, for their stone weapons were beautifully made and trophy-heads—heads artificially preserved, and with lips and eyelids sewn together—are not uncommon.

Why, in a hot desert country, did they require heavy woolen robes that would have been ample protection in regions of perpetual snow? The first answer would be that the climate has changed, that in the days when these people lived what is now a hot area was cold. But in that case why did they require fans? And how could they have cultivated the tropical and subtropical fruits and vegetables that are represented on the pottery and are preserved with the mummies? Finally, if the climate was then cold, what about the bright-plumaged birds of tropical species whose bodies and feathers were



TERRA COTTA GRAVE GODS. APPARENTLY THESE IMAGES (OF WOMEN) WERE BURIED WITH THE DEAD IN LIEU OF INTERRING THE WIVES OF THE MEN. IN OTHER WORDS THEY SERVED AS PROXIES.

used in making the ornaments? There are many other inexplicable things about these Parakas mummies. All so far found have been those of chiefs, priests, nobles or kings and their women. Not a single one has been unwrapped that was the body of a poor person or a peasant, and not a child's body has been found. All have been adults swathed in magnificent robes, with rich ornaments and ceremonial objects. Were all the Parakas wealthy, richly-clad nobles? Was the population so enormous that hundreds of chiefs, priests and nobles were neces-

sary? And why are there no tools, no implements that were used in weaving the countless textiles? Where is the immense quantity of plain and ceremonial pottery these people must have possessed? And where are the ruins of their homes, their palaces and their temples?

There is but one answer. That what we have so far found is merely one small group of burials devoted to the most eminent members of the community, and that somewhere, near at hand, we will yet find remains that may solve all these mystifying puzzles.

## SUNRISE

*Night's ashes strew the east till breath  
Of dawn-wind fans the gray of death  
To red flames that transmute in bright  
And overwhelming golden light  
Long-rayed on forest, vale and hill.  
My heart is Indian. Athrill,  
It sees, out on the world's far rim,  
God coming and bows down to Him.*

LILIAN WHITE SPENCER.





PAIR OF APSARAS. A PAIR OF GRACEFUL FEMALE FIGURES FLOATING THROUGH THE AIR, THEIR FULL DRAPERIES AND LONG SLEEVES FLUTTERING. APSARAS ARE HEAVENLY ATTENDANTS, USUALLY MUSICIANS, AND THE NAME, LIKE MOST OF THE CLASSIFYING TERMS USED BY STUDENTS OF BUDDHISM, IS SANSKRIT.

## NOTES AND COMMENTS

### CHINESE ART IN DETROIT

An interesting loan collection of Chinese works representative of several of the arts, was held in the Detroit Institute of Arts from November 19 to December 12, eighty-eight separate items being listed in the catalogue. Among the works included were ceramics, bronzes, paintings, sculpture and gold and silver objects. No endeavor was made for unity, each piece quite simply attaining distinction through its own dignity and beauty. On this and succeeding pages are reproduced three of the objects on exhibition: a pair of Apsaras loaned by Mr. Ralph Chait of New York, and a votive stela and guardian lion, both loaned by Mr. C. T. Loo. The captions under the illustrations give the details of the respective figures, and are reproduced by courtesy of the Detroit Institute of Arts.

### ARCHAEOLOGICAL DISCOVERIES IN CZECHOSLOVAKIA

As a result of the work of an expedition sent out by the University of Pennsylvania Museum and the Peabody Museum of Harvard University last fall, nineteen archaeological sites in Czechoslovakia have been located and partly uncovered. This expedition was the first from the United States to undertake field work in Central Europe, and the cooperation afforded by the National Museum of Prague and the State Archaeological Institute made its success assured though it was in the field less than a month. Vladimir J. Fewkes, who headed the party, reported on his return to Philadelphia that he believes "many of the most important problems relating to the antiquity of mankind may be more closely approached, and possibly solved, by extensive excavations in Czechoslovakia.

"Nearly every site examined by the expedition yielded something of archaeological significance, and various periods of culture ranging from the Neolithic or New Stone age of about 3000 B.C. to what is locally known in Bohemia as the 'Roman' period of the third century A.D., are represented in the material collected," the report continues. "Of the many relics unearthed by the expedition a number of the most interesting are those characteristic of the Eneolithic or Copper Age, which dated from 2100 B.C. to 1800 B.C., and the Bronze Age dating from about 1600 B.C. to 800 B.C. It was during these two ages that a great expansion of trade occurred and the Danubian valley, already an established trade route, became the artery of cultural intercourse with the regions of highest development in the Aegean and the Orient. The expedition worked in three sites belonging to the Eneolithic Age, uncovering, among other things, three graves and part of a settlement which yielded quantities of pottery, bone awls and chisels, stone knives, clay spindle whorls and loom weights used in the making of textiles, and a variety of other material.

"A huge house-pit with two fire-places, and an unusual ash-pit with stone slabs for heating and pebbles for cooking also were found. These latter discoveries are of an unusual character and it is believed that a careful analysis of them will add considerable to our knowledge of the Eneolithic Age. In Bohemia the Bronze Age embraces four distinct phases of local development. The expedition uncovered sites belonging to three of these phases, but omitted the second phase which was characterized by burials in tumuli or mounds. Eight Bronze Age graves which were encased in limestone slabs and contained highly contracted skeletons and bronze and pottery furniture, and a total of twenty-two cinerary urn burials with their

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scores of pottery vessels and various metal objects, were uncovered on these sites.

"In addition we also discovered on one of the Bronze Age sites what is believed to be the remains of the first settlement belonging to the Silesian culture phase of about 900 B.C. ever found in Bohemia. Several house-pits rich in remains fairly exemplifying the Iron Age were found, and we also uncovered for the first time in Bohemia a number of huge post-molds, the remaining impressions and decayed parts of the wooden posts that originally had supported the superstructure of houses."

### THE MAYAN THEATRE OF LOS ANGELES

The day after the last issue of ART AND ARCHAEOLOGY went to press, the note which follows was received from California, unfortunately not in time to be included with the article:

"In presenting this article the author and the architects for the building desire to render full credit due to Mr. Paul F. Hartman, Mr. Viggo A. Hansen, architectural designers, and to Mr. Richard Sobieraj, Señor Francisco Cornejo, and others, whose collaborated efforts made possible the erection of the Mayan Theatre and the compilation of data contained herein."

### PROFESSOR GOLDSCHMIDT COMES TO HARVARD

Professor Adolph Goldschmidt of the University of Berlin has been appointed the first Kuno Francke Professor of German Art and Culture at Harvard University. He will lecture during the first half of the academic year of 1930-31 on "German Primitives of the XVth Century", and conduct a seminar in the Germanic Museum on "German Sculpture of the Later Gothic Period".

### THE 29TH CARNEGIE INTERNATIONAL

The opening date of the Twenty-ninth Carnegie International Exhibition of Paintings in Pittsburgh will be October 16. The exhibit will remain open to December 7. Homer Saint-Gaudens, Director of Fine Arts of the Carnegie Institute, sailed March 15 for Europe to make arrangements for the show. It will be remembered that the French painter, Henri Matisse, will come to America in September, to serve as a member of the jury.

### CHANGES IN THE LOUVRE

Plans for the expansion and alteration of the Louvre, which will extend its space, thereby permitting exhibitions of many new objects, were recently outlined by Henri Verne, Director of the National Museums of France. In planning the expansion, Mr. Verne has studied with particular interest the structure and equipment of the Roerich Museum in New York, he says, as he believes that valuable lessons may be learned from American experience in modern museum construction.

### FREDERIC A. WHITING HEADS AMERICAN FEDERATION OF ARTS

Frederic Allen Whiting, who has served for nearly seventeen years as Director of The Cleveland Museum of Art, will retire from his present position as soon as a successor can be secured, and will become President of

the American Federation of Arts, whose headquarters are located in Washington. This office was tendered him at a meeting of the Federation Trustees held in New York February 24th, at which time the former President, Mr. Robert W. DeForest, tendered his resignation. Mr. DeForest, who is also President of The Metropolitan Museum of Art, New York, is giving up his executive connection with the Federation because of ill health, but will continue as Chairman of the Board.



VOTIVE STELA: HEIGHT, 23½ INCHES.

IN THE CENTRE, SHAKYAMUNI BUDDHA, HIS LEFT HAND IN THE VARA MUDRA GESTURE OF DISPENSING CHARITY, HIS RIGHT HAND IN THE ABHAYA MUDRA GESTURE OF REASSURANCE. TO LEFT AND RIGHT EACH BODHISATTVA HOLDS THE INSIDE HAND IN THE ABHAYA MUDRA, THE OUTSIDE HAVING THE WILLOW BRANCH ATTRIBUTE OF KUAN-YIN. THE BODHISATTVAS STAND ON LOTUSES SUPPORTED BY DRAGONS. THE CANOPY IS SUPPORTED BY TWO APSARAS, AND FOUR OTHERS AS HEAVENLY MUSICIANS FILL THE UPPER BORDER.

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GUARDIAN LION. LIONS HAVE A LONG HISTORIC ASSOCIATION WITH BUDDHISM, AND TODAY AS FORMERLY SERVE IN STONE OR BRONZE AS GUARDIANS OF TEMPLE-GATES IN CHINA. ALTHOUGH SERIOUSLY ERODED, THIS LION SHOWS STRENGTH AND SPIRIT.

### THE FLOOD DRAWS STEADILY NEARER

Excavating to levels which, it is believed, date back to the early part of the fourth millenium before Christ, archaeologists in the joint expedition of the University of Pennsylvania Museum-British Museum at Ur of the Chaldees have uncovered ruins of houses almost as old as the pre-flood city, according to a report received at the University Museum yesterday.

The houses, described by C. Leonard Woolley, director of the expedition, as the "monuments of an era new to Mesopotamian archaeology", had walls built of small mud bricks laid herring-bone fashion, and within their ruins were found clay vases of new types and in wares foreign both to the early graves discovered at Ur and to the rubbish heaps in which those graves were found.

"We purpose this season to find out something more about that city of Ur which existed before the flood, and for the last three weeks we have been working on a site chosen as likely to give the best and the quickest

results in that connection," Mr. Woolley states in his report.

"The site is peculiar. On the cemetery area the first remains that come to light are those of the temenos wall built by Nebuchadnezzar in about 600 B. C.; in most places where we have excavated, the upper levels are as late or almost as late as the sixth century.

"In 1925-26, however, when our work brought us to the lower slopes of a hollow worn by wind and rain at the southeast end of the temenos, and we found there, flush with the surface, walls built not with bricks but with shapeless lumps of crude clay, I felt justified in describing these as terraces of a prehistoric age. We are digging in this hollow now, and the conclusion arrived at four years ago has been amply proved.

"Cut down into and through the walls and floors of the highest stratum we found numerous drains. These are made of short sections of clay piping about half a yard in diameter and set one upon another in a circular shaft. Each clay ring is pierced with holes to allow water to escape into the surrounding soil, and in order that the holes might not be blocked up by the earth the space between the pipes and the sides of the shaft was packed with broken pottery.

"By the type of the vessels represented we can fix the date of the drain's construction. We know by experience that such drains are never less than fifteen feet and may be as much as forty feet in length. Here in many cases there remained just below the modern surface only the three or four bottom rings of a drain which we could date to the First Dynasty of Ur (3100 B. C.). This meant that the floor level of that period must have been at least fifteen feet above our heads and that the walls we were laying bare must be older than that period by the lapse of time required for the debris of successive buildings to raise the ground level five yards into the air.

"At a normal rate, two or three hundred years would be required to raise the ground level five yards. On the most moderate estimate then, we had only to turn a few spadeful of earth to encounter, here in the middle of the city, some of the most ancient ruins which we have yet seen at Ur.

"The quickness of the step over so many centuries was almost bewildering and it was difficult to believe that weather denudation could have produced so striking a result. The sections drawn out four years ago, however, supported the evidence of the drains, and final proof was given by the pottery found in the ruins, pottery at least as old as the oldest of our prehistoric tombs.

"But this was only a beginning. We have now dug down some fifteen feet over the whole area and already have the ground-plans of five totally distinct buildings



A GRAVE BELONGING TO PERIOD I OF THE BRONZE AGE, UNCOVERED BY THE EXPEDITION AT TISICE, NEAR PRAGUE.

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superimposed one upon another. Each of these buildings enjoyed a reasonably long life, judging by the repairs to the walls and by the way in which floors have been relaid, and the levels we have now reached must take us back into the early part of the fourth millennium before Christ.

"The buildings of the four later periods, though differing in their layout, showed a certain conformity to plan, as if a uniform tradition persisted through their changes. In the fifth level, however, we have houses of an entirely different sort and in their ruins appear clay vases of new types and in wares foreign not only to the early graves but even to the rubbish heaps in which they were found.

"It is not yet the pre-flood city; that lies deeper. But it is the work of a civilization almost as old, and these walls, built of small mud bricks laid herring-bone fashion, are the monuments of an era new to Mesopotamian archaeology.

"On the cemetery site, where we had not worked down to the levels at which the best graves may be expected, our most interesting results again have been chronological. Some scientists have been reluctant to accept, before the evidence could be published in full, the early date I have assigned to the royal tombs at Ur, and definite proof of age is not easily forthcoming. Now, unexpectedly, we have it.

"In one of the highest layers we found numerous fragments of clay jar-stoppers stamped with the seals of, among others, Nesanni-padda, first king of the First Dynasty of Ur, and of his wife Nin-tur-Nin. That particular stratum must have formed soon after the beginning of the First Dynasty, say about 3000 B. C., and it stretches unbroken over the graves which, in consequence, must be older than its formation. It may still be possible to dispute the date of the cemetery's beginning, but that its use in general does indeed come well within the fourth millennium B. C. is visibly proved."

A later report from Mr. Woolley carries on his discoveries to a depth of 56 feet below the level dated at 3200 B. C., and he writes, "outstripping calculation in centuries, we have to deal with the very beginnings of man's settlement here in the river valley.

"Below our eighth building there came a change. No more walls of buildings appeared, and the soil was little more than a mass of broken pottery. The explanation was soon forthcoming. A brilliantly colored ring of red, green and pale yellow proved to be a burnt-out kiln of bricks lined with fire-clay, and in the ashes which filled it there were still the clay pots of the last firing. More kilns came to light, covering the whole area in successive levels; basins lined with cement bricks for the kneading of the clay, potters' tools made of baked clay and pebbles for burnishing the pots. It was a prehistoric factory, and the dense mass of shards which buried the site was made from the 'wasters' discarded by the potter.

"As the kilns lay four deep the industry must have lasted for a long time, and for so long the regular sequence which marked the upper strata was interrupted; but below the factory level it began again. As we went down, the Jemdet Nasr pottery painted in black and red and buff which had characterized the eighth house-level grew scarce and was replaced by plain sealing-wax red-wares with an admixture of the black and green pottery familiar to us from al 'Ubaid. Gradually the proportion of the latter increased and at last the red vanished and only the al 'Ubaid wares and plain pottery remained.

"Then at forty-two feet, just when a belt of clean sand made it look as if we were reaching the bottom of all things, graves were found containing plain clay vessels of shapes new to us and, generally, in each grave a cup of that painted al 'Ubaid ware which, common as the fragments of it are, was represented hitherto by only three fairly complete examples.

"The graves lay thick; some contained nothing but the body. With others we found simple beads and weapons of stone, but such were rare, and even the clay vessels were not numerous. Below these came more graves, and in them painted vessels of different shapes began to replace the plain pots and their decoration grew more and more elaborate.

"The upper graves marked the degeneration of the al 'Ubaid period; the lower, its zenith. In three of the latter we have found objects of a different sort—painted clay figurines of women grotesquely modelled on an archaic convention. Too delicate to be dolls, these queer, slender figures, as also one of a painted bird with outspread wings, must be connected with the religion of the race which inhabited Ur before the Flood. Thanks to the extraordinarily clear stratification of the soil, we have classified material forming an assured basis for the chronology of southern Mesopotamia from the time of man's first settlement in the marshes to the close of the Sargonid period in about 2600 B. C.

"For the last ten days work has been going on along the line of the city-wall. One discovery deserves to be signalized. Two inscribed clay foundation-cones lying against the ruins of a brick wall led us to start the clearing of the building, and almost at once there came to light in the wall's thickness the small brick-built foundation-box in which stood still undisturbed the copper figure of the king bearing on his head the basket of mortar and, before his feet, the stone model-brick inscribed with the dedication of the building.

"It was a temple of Enki the water-god, and its restoration by Rim-Sin, king of Larsa in 1900 B. C., whose statuette we had found, gave its title to the ninth year of his reign."



AN ENEOLITHIC GRAVE OF THE BELL BEAKER TYPE, WITH A NUMBER OF VESSELS FOUND IN IT; AT TISICE NEAR PRAGUE.





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## BOOK CRITIQUES

*The Life and Letters of Joseph Pennell.* By Elizabeth Robins Pennell. Vol. I, pp. xvi-349. 19 illustrations. Vol. II, pp. viii-368. 21 illustrations. Boston, Little Brown & Co. 1929. 2 vols. \$10.

This long awaited life of one of America's most distinguished artists more than fulfils his friends' anticipations. It is an absorbing account of a rarely gifted personage, whose life was full of work, adventure and unusual experiences.

Mrs. Pennell gives a remarkable record of his life and work from his boyhood. She marvels that his descent from Quaker ancestry, "the people of quiet silence and folded hands, did not affect his energy, his vigorous, vivid interest, his inexhaustible incentive, his gaiety, his quick temper, his tireless joy in movement, in work".

From his childhood he determined to be an illustrator, and his success from the beginning was notable, his early drawings and etchings appearing in the *Century*, *Harper's*, *Art Journal*, *Portfolio* and many other periodicals. His illustrations for the leading writers both American and European, his travels for them all over the world, the tremendous amount of work during the war, the books he wrote, his journeyings, his appreciation of all things beautiful, his etchings, lithographs, drawings and pastels, make a rare chronicle, which Mrs. Pennell has given graphically and sympathetically. He was a born fighter, but he never fought, save in a good cause, absolutely unafraid.

The "Letters" are delightful and amusingly illustrated with small pen-and-ink sketches. Mr. and Mrs. Pennell knew all the important people in the literary and artistic world and it is fascinating to follow them in their travels throughout Europe.

Mr. Pennell served on the jury in almost all of the exhibitions in this country and abroad. He returned to Philadelphia and later established himself in New York, where he and Mrs. Pennell brought together in published form their contributions to art and literature. The large and valuable gifts to the Library of Congress of their collections, relating to both Whistler and to Pennell, will perpetuate the latter's influence in American art.

The *Life and Letters* supplements Pennell's own *Adventures of an Illustrator* and is distinctive, revealing both the artist in his work and the man as few understood him.

HELEN WRIGHT.



## ART AND ARCHAEOLOGY

*The Archaeology of Ireland*, by R. A. S. Macalister. Pp. xvi, 373. 16 plates, 22 text figures. Methuen and Co., London. 1928. \$5.

The book is written by an expert in the field considered. Further, the American reader has the advantage not only of seeing the archaeology of Ireland through the eyes of a native, but of feeling the rich emotional past of Ireland through a man whose ancestry stretches back into her ancient past.

While the prehistory of Europe is long, that of Ireland is short. Dr. Macalister says that man came there no "further back than a modest 7,000 years" ago. No wonder every Irishman has the spontaneity of youth; he *is* a youth. What a disaster to world civilization, what a loss of humor, of fairy-tales, of lightening wit, of loving hearts, and of the sweetest words of personal endearment known to human tongue, there would have been had man never succeeded in getting to Ireland and there breeding the Irish folk.

So far as now known the earliest inhabitants came to Ireland in Neolithic (or, perhaps, in the immediately preceding Transitional) period. They were of the small, dark Mediterranean race—akin to the Picts of Scotland, members of which have enriched the imaginative folk-lore of their succeeding Celtic conquerors as dark-skinned Pictish dwarfs, fairies, wood-nymphs, sprites, etc. The conquering Celts, tall and blond, came to Ireland probably between the years 300 and 100 B. C., or in the middle of the La Tène iron period. They came from the seacoast and islands of Friesland.

The march of prehistoric events was rapid. After the arrival of the Celts only 400 or 500 years passed before the written pages of history succeeded forever those earlier blank ones which Dr. Macalister and others are slowly filling with trustworthy texts. In 227 A. D. appeared Cormac mac Airt, "the first personality in Irish history," and the almost impenetrable curtain was rung down on Irish prehistory forever.

It is interesting to realize that culturally, during both the Ages of Stone and of Bronze, Ireland had several features more in common with Spain than with England; that, as Dr. Macalister says, Ireland was an island of the Atlantic Ocean while England was an island of the North Sea. Among those features may be mentioned the inscriptions on the Clonfinlock stone, and the urn burial at Castle Saffron.

Irish prehistory is not rich in stone imple-

ments. Ireland had abundant gold and copper during the Bronze Age, but she mined no tin, consequently her first Bronze Age implements were of copper—thin, flat, moulded axes of practically pure metal. One type of gold ornament seems to have had its origin in pre-Celtic Ireland. That is the lunula, probably worn hung around the neck, quite as a child's bib is worn. Also it is probable that the bronze bugle was of pre-Celtic Irish invention.

During the Iron Age the foundations of Irish literature were being laid in the folk-tales which Irish imagination and sociability so greatly fostered. Dr. Macalister says: "No other literature has come down to us in Northern Europe having its roots in a time and in social conditions so remote." The Hallstatt or earliest period of the Iron Age was not indigenous in Ireland; neither was the first phase of the succeeding period, the La Tène. Objects found in Ireland correctly dated for those times were importations. But, since such objects are there, they furnish conclusive evidence of travel and trade between the early Irish and other folk in England and on the Continent.

It may almost be said that Celtic Ireland, up to the time of the medieval Norman invasion, was a land of semi-barbarism; but even so, it developed its excellent schools of illumination, of metal-work, of sculpture, and of architecture. It may seem strange that it was during the generations of Viking raids on Ireland that her best arts were produced. The Norse attacks began about 795 A. D., and the Danish about 851—yet it was in the ninth and tenth centuries that Irish art reached its highest pinnacle. Since immediately following the Anglo-Norman invasion of Ireland there was a "sudden and total disappearance of all the native arts," Dr. Macalister says that no explanation is available other than that of the invasion.

Practically the last half of the book presents the known surviving archaeological treasures of Celtic Irish creation under the four-fold headings listed in the last paragraph. The treatment is clear, uncontroversial, and instructive. Everywhere there are references to original sources, so the student is guided to as complete a feast of facts on Irish designs and technique of work on parchment, leather, metal, wood and stone as the published data affords. The volume is a rarely valuable treasure-house of archaeology in Ireland in whose building Dr. Macalister has not labored in vain.

A. E. JENKS.

## ART AND ARCHAEOLOGY

*The Greek Tradition in Sculpture.* By Walter R. Agard. Pp. 59, 34 illustrations. The Johns Hopkins Press. Baltimore, 1930. \$3.

This brief essay exploits a well-worn theme, and Professor Agard may readily be pardoned if he has failed to say a great deal that is new concerning it. The chief merit of the work lies in its breadth of view and its excellent balance. In the opening chapter the author makes plain what he conceives to be the quintessence of the artistic spirit of the Hellenes as it is manifested to us in their sculpture. He then gives a careful estimate of the Roman's success in capturing this spirit. Briefly he traces the peculiar influences of this tradition upon the sculpture of the near and far east in later times.

The Middle Ages in the western world present a complete blank. The story is then resumed with the sculptors of the Quattrocento and is carried through the distinguished line of Donatello, Michelangelo, Ghiberti, and the della Robbias. Professor Agard clearly enough dislikes the art of Canova and Thorvaldsen. His account of the moderns who have been influenced by the Greek tradition begins with d'Angers and is centred mainly about the persons of Rodin, Meunier, Bourdelle, and Maillol. Lesser figures that belong to the same category, as well as frank barbarians like Epstein and Archipenko, also come in for some little attention.

The book may be described as a sound and useful sketch of a very large topic. It will provide the student of art with a broad foundation on which to base his more detailed studies of the manifold aspects of the questions involved. It is unfortunate that a good many of the illustrations are decidedly inferior. The originals are fine photographs by Alinari and other experts, but they have suffered cruelly in the process of reproduction.

A. D. FRASER.

*Greece Today.* By Elliott Grinnell Mears. Pp. xxii-336, 20 illustrations. Stanford University Press, Palo Alto, Calif. 1929. \$5.

This is a valuable and well written book. Mr. Mears is by training and inclination a statistician, and he gives full play to his undoubted talents in this line in his present work. But seldom have statistics been presented in a more attractive manner, or more abundantly sugar-coated.

The inspiring and romantic story he has to tell, and tells well, carries the reader with a rush through the great mass of dry facts and

figures he presents. For there is no more compelling chapter in modern history than the come-back of immortal Greece; than the growth of Athens from a miserable village of four thousand inhabitants in 1822, to the present beautiful and populous city. Mr. Mears deals principally with present conditions in Greece, which he attempts, with considerable success, to treat exhaustively: commerce, agriculture, character of the people, education, finance, politics, natural resources, the refugee question, health. He describes at length the great projects for reclaiming vast tracts by draining and supplying Athens and the Attic plain with water, largely financed by American capital. The author is also considerable of a classicist and links modern Greece with ancient throughout his pages. He believes, rightly, that the modern Greeks resemble closely their classic forebears and, as to the language, he quotes the late Professor Mahaffy:

(If Herodotus were to arise from his grave) "he would discover a dialect of his Greek, as he heard it at Athens, and though he would call it very vulgar and barbarized, he would in a day or two read it quite fluently."

Mr. Mears himself says, and I agree, "No known language shows such remarkable virility or such slight modification through the centuries".

The author has caught the glamor of the Greek sky and mountains, and there are many beautiful descriptions of nature in his pages. He is in the main sympathetic, though perhaps he gives the American reader an erroneous idea of his own superiority when he speaks of the "superstitions" of the Greeks. Witch-doctoring is unknown in that country, and witch-murders are not on record. I am somewhat surprised, too, in view of the otherwise thoroughness of his work, that he does not mention the general revival of athletics among the youth of modern Hellas, a most significant fact, pointing to the renaissance of the ancient spirit.

On one point alone shall I take serious issue with him. Speaking of the destruction of Smyrna in 1922, he says:

"Suddenly occurred the destructive fire at Smyrna, the cause of which no one knows. The victorious Turkish soldiers had arrived only a few days previously \* \* \* and it was inevitable that the armed Turks and Greeks should fly at each others' throats and do all the awful things that go with hate and war \* \* \* Neither Greeks nor Turks can claim complete innocence."

## ART AND ARCHAEOLOGY

I was at Smyrna when the Turkish soldiers arrived. The Greek Army had left days before, and the Turks entered quietly into a city that was peaceful as the grave. The frightened inhabitants were closed in their houses, waiting in fear and trembling. The Turkish army set fire to the town, as the finishing act in a policy that had been going on for years. They wished to make an end of the remnant of the Christians and to leave them no homes to which they could return. I have given the facts, with proofs that have been generally considered conclusive, in my own book, *The Blight of Asia*. The author paints a bright picture of the future of Greece, and acknowledges the country as the civilizing leaven of the Near East.

On the whole, I should say that this book is the best of its kind that has appeared on this subject.

GEORGE HORTON.

*Early Indian Sculpture*, by Ludwig Bachhofer. 2 volumes, roque quarto. 161 plates. The Pegasus Press (Harcourt, Brace and Company), New York. 1929. \$63.

In this work there is presented the most minutely schematized survey of early Indian sculpture that has yet been published. This statement does not mean that in every point the schematization will necessarily convince other scholars. The period of Indian art covered (roughly 300 B. C.-200 A. D.) is one that bristles with difficulties, and many of the author's opinions are at variance with those that have been expressed by others. Such, for example, are his solution of the chronological and stylistic problems connected with the Patna and Parkham Yaksas and the Didarganj Yakshi of the Maurya period, or his sequence of Mathura sculptures during the Kusana period, or his acutely argued history of Gandhara sculpture. Yet it must be admitted that the account, whether over-schematized or not, proceeds logically from the author's premises, and, in the eyes of this reviewer, the premises are sound oftener than not.

Bachhofer's method of approach is by the study of the artistic conceptions of the different periods. Thus he presents us with an early period, full of confusion and contradiction, illustrated chiefly at Bharhut, Bodhi Gaya, and Jagayyapeta; a golden middle period, strong and orderly, represented at Sanchi and Karle; and a late period, exuberant in form and out-

look, free, revealing great strength at Mathura and an airy lightness and wild abandon at Amaravati. Separate from these is the brief period of Asoka's official art, which is largely Western in style, and the lengthy period of the calm and cool Hellenistic Gandhara art, contemporaneous with the golden and late periods of the tense native Indian art to the south. Both of these have left but little effect upon the national art of India.

In discussing the history of the Buddha image, Bachhofer, like Coomaraswamy, finds little influence of the Gandhara style upon the Mathura and other Indian types, which are derived from the Mathura. Differ as he and Coomaraswamy may on numerous points in the history of the development of the Buddha figure, it is interesting to observe that they have independently arrived at conclusions that in many respects are similar.

Bachhofer's book is one of great learning and long labor, with highly instructive text, in spite of a number of typographical errors, somewhat capricious orthography of Indian proper names, and a few obvious slips of fact, while the 161 plates, containing about 200 illustrations, are excellently selected and reproduced. The work is, in short, one of great importance.

W. NORMAN BROWN.

*Prehistoric Man of the Santa Barbara Coast*. By David Banks Rogers. Pp. xvii-452. 78 plates. Santa Barbara Museum of Natural History. Santa Barbara, Calif., 1929. \$3.50.

Mr. Rogers gives us a synopsis of the results of four years of intensive investigations in the archaeological remains of the ancient inhabitants of the Santa Barbara coast and islands, the seat of an ancient and highly interesting culture. This culture, as Mr. Rogers' explorations show, present the picture of remarkable expansion in aboriginal arts, no doubt aided by the favorable environment. This factor is evident in the outline of the historic tribes of Santa Barbara described in the opening pages.

A large section of the book is devoted to a description of the sites and details of the excavation, evidently carried by the best scientific methods. Mr. Rogers' explorations reveal three cultures, and from the evidence he names in order of time: The Oak Grove People, The Hunting People, and The Canalino. The

(Concluded on Page 191.)

## ART AND ARCHAEOLOGY

### A SUMERIAN GOLD STATUETTE FROM EGYPT AT TORONTO

(Concluded from page 159.)

probably along the Wadi Hammamat, often suggested as the route of the Sumerians into Egypt.

Who is represented in the present figure is not clear, and the fact of its discovery in Egypt complicates the question. We know of the votive figures placed in the foundations of buildings by the Sumerians, but these usually seem to have been either the long-robed priests or worshippers in the attitude of prayer: and our figure cannot, it would seem, have been a votive offering in a building, and hardly have formed part of the contents of a tomb in any city of Babylonia, from the fact of its export to Egypt. Can it have belonged to some Sumerian who lived and died in Egypt, or was it perhaps even made on the spot by Sumerian craftsmen to be placed in his grave? It can hardly be a god, as the Sumerian

gods and royal personages are represented with long hair and beards, derived from the pre-Sumerian Semitic population: it is the Sumerian himself, the incoming conqueror, who, as far as we can tell, brought his civilization ready-made with him, who shaved his head, and upper lip, and had either none or the short beard of our figure. We may expect further discoveries from some of the various Sumerian sites in course of excavation to yield in the near future some similar works which will at once throw light on this statuette and supply definite evidence regarding the external relations of the Sumerians with neighboring peoples, not least among these, the Egyptians. Meanwhile, the Toronto figure is a valuable contribution to our knowledge of Sumerian art in the rendering of the human figure at about 3000 B. C.

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(Concluded from Page 189.)

author is admirably conservative in estimating the age of the earliest remains, those of the people of the oaks, dating them tentatively at a few centuries before the Christian Era.

The work is abundantly illustrated and the text is lucid and interesting. The work may be considered a model of archaeological investigation.

WALTER HOUGH.

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